



AUTHENTIC TRANSCRIPTIONS
WITH NOTES AND TABLATURE

.38 SPECIAL

GUITAR ANTHOLOGY

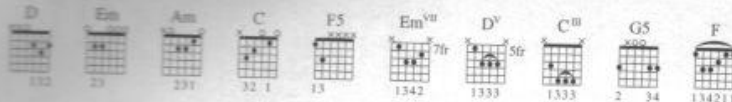


 HAL • LEONARD®

from Flashback
Back to Paradise

from the Twentieth Century Fox Motion Picture *REVENGE OF THE NERDS 2*

Words and Music by Bryan Adams, Jim Vallance and Pat Benatar



Time down 1/2 step:
Down to high G-A-B-G-B-B

Batma

Moderately fast Rock ♩ = 156

G5 Em7 F5 G5

Rhy. Fig. 1

***Gtr. 3 (dist.)

mf w/ fingers

End Rhy. Fig. 1

***Vol. swell

Rhy. Fig. 2

mf

***Gtr. 2 (dist.)

***Two gtrs. ant. for one.

Em7 F5

Verse

Gtr. 3 tacet

G5

1. Grab your coat, — hon - cy,
2. Old Saint Pe - ter at the
3. Pack your bags, — ba - by.

P.M.

1/4

End Rhy. Fig. 2 Rhy. Fig. 3

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Gr. 2

The musical score is written for a single melodic line on a six-string guitar. It begins with a treble clef and a key signature of one sharp (F#). The notation includes various musical symbols such as eighth notes, quarter notes, and rests, along with guitar-specific markings like 'x' for natural harmonics and 'h' for harmonics. The score is presented on a single staff with a six-line grid.

Git. 2: w/ Rhy. Fig. 3:

3rd time; Gr. 3: w/ Fill 1
C9152

3rd time, Gr. 3: w/ Fill 1

Csus2

D

Gr. 2

Em

prom - ised land, — 1., 3. It's o - ver due, — but now the time — is right, —
hard — to do. — 2. It's what you sec, — I know you're gon - na like —
on your way. —

(Ooh, —)

Gr. 3

1 3 7 9

FIG. 1
Gtr. 3

8 6 8 6

Am C D

yeah. yeah. It's up to you to

ah. Ooh,

Em F5 (cont. in notation)

make it real. So take me, take me back to

ah.)

Chorus To Coda

Gr. 3 tacet 2nd & 3rd times, Bkgd. Voc.: w/ Voc. Fig. 1

G5 Em7 F5

par - a - dise. Uh, take me back to

Voc. Fig. 1 End Voc. Fig. 1 Voc. Fig. 2 End Voc. Fig. 2

(Par - a - dise. ooh,

Gr. 2 Rhy. Fig. 4 End Rhy. Fig. 4

1. 2.

Gtr. 2: w/ Rhy. Fig. 4
G5 Em7 F5

par - a - dise, _____

Par - a - dise, _____ ooh.) _____ par - a - dise, _____

Gtr. 3

Guitar Solo
Gtr. 2: w/ Rhy. Fig. 4 (2 times)
G5

Em7 F5

Oh, yeah. _____

ooh.) _____

P.S.

Em7 F5 G5

locr

*B string caught under bend finger.

Em7 F5

**As before

Bridge

Em⁷

D⁹

C^m

G5

Rhy. Fig. 5



Ooh, and it's out of reach, — it's just an - oth - er beach — in an - oth - er town. —



Am

G5

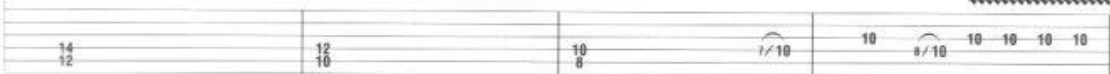
F

F5

End Rhy. Fig. 5



You get your feet back on — the ground. —



Gtr. 2: w/ Rhy. Fig. 5

Em

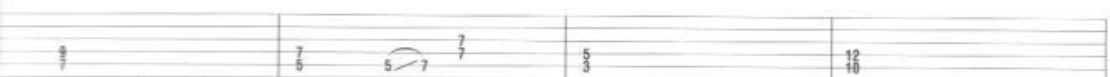
D

C

G5



You worked all your life, — you ain't sat - is - fied — with a thing you've found. —



Am G5 F F5

When will you re - al - ize — it - 'll come a - round? ————— Yeah.

G5

Gtr. 3

Gtr. 2

w/ bar

Edbk.

Interlude

Gtr. 1: w/ Rhy. Fig. 1 (2 times)
Gtrs. 2 & 3 tacet

Gtr. 2: w/ Rhy. Fig. 2

G5 Em7 F5

D.S. al Coda

G5 Em7 F5

f

1/2

15 17 17 15 17 17 15 17 17 15 17 17

Coda

Bkgd. Voc.: w/ Voc. Fig. 1 (2 times)
Gr. 2: w/ Rhy. Fig. 4 (3 times)
G5

Bkgd. Voc.: w/ Voc. Fig. 2

par - a - dise, _____

Take me back to _____

14/17 15 17 17 15

Bkgd. Voc.: w/ Voc. Fig. 1 (2 times)

G5

Bkgd. Voc.: w/ Voc. Fig. 2

Em7

F5

par - a - dise, _____

Won't you take me back to _____

1/2 17 (17) (17) 15 17 15 17 17 (17)

Bkgd. Voc.: w/ Voc. Fig. 1 (2 times)

G5

Em7

F5

par - a - dise? _____

(Ooh.) _____ Ooh, take me back to _____

1/2 15 15 17 17 17 15 17 17 18 18 18 17 (17) 15 17

hold bend

Outro-Guitar Solo

Gr. 2: w/ Rhy. Fig. 4 (till fade)

G5

Em7

par - a - dise, _____

1 1/2 1/2 1/2 1/2 15 17 15 17

F5 G5 Em7

Bra

F5 G5

Bra

Em7 F5 G5

Bra

Begin fade

Em7 F5

Bra

loco

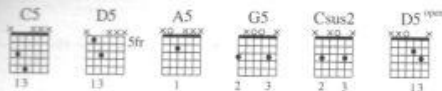
G5 Em7

Fade out

from *Tour de Force*

Back Where You Belong

Words and Music by Gary O'Connor



Intro

Moderate Rock $\text{♩} = 124$

G5 D5 C5 G5 D5 C5

*Gtr. 1 & 2 (dist.)

mf

P.M. P.M. - 4 P.M. P.M. - 4 P.M. - 4 P.M. P.M. P.M. - 4 P.M. P.M. - 4 P.M. - 4 P.M.

T
A
B

7 5 7 7 5 5 5 0 5 3 3 3 3 3 7 5 5 7 5 5 5 0 5 3 3 5 3 3 3

*Composite arrangement

Verse

G5 D G5 D C5 G5/D D

I heard you ask - ing how I'm feel - ing. I guess I'll play it day by day, ...

P.M. P.M. - 4 P.M. P.M. let ring - 4 P.M. P.M. P.M. - 4 P.M. - 4 P.M. P.M. - 4 P.M. let ring - 4

7 5 7 7 4 4 4 5 7 5 7 7 5 7 4 0 5 3 3 3 3 3 3 7 5 5 4 5 7 7 7 4

G5 D G5 D C5 G5/D D

I'm still a-round now, my heart is heal - ing, but some thing's nev - er gon - na change, ...

P.M. P.M. - 4 P.M. P.M. let ring - 4 P.M. P.M. P.M. - 4 P.M. - - - 4 P.M. P.M. - 4 P.M. - - - - - 4

7 5 7 7 4 4 4 5 7 5 7 7 5 7 4 0 5 3 3 3 3 3 3 7 5 5 4 5 5 5 5

Pre-Chorus

D5 C5 D5 E5 C5 D5 E5

'Cause now I know love ain't eas-y to find. I let you go. now I'm

End Riff A

Fill 1 **End Fill 1** **Riff A**

Gtr. 3 (dist.)

mp

Rhy. Fig. 1 **End Rhy. Fig. 1**

Gtr. 1

P.M. - 4 P.M. P.M. - 4 P.M. - 4 P.M. P.M. - 4 P.M. - 4 P.M. P.M. - 4 P.M. - 4 P.M.

Rhy. Fig. 1A **End Rhy. Fig. 1A**

Gtr. 2

P.M. - 4 P.M. P.M. - 4 P.M. - 4

Chorus

C5 D5 G5 C5 D5

chang-ing my mind. I know that love, it don't come eas-y.

End Riff B

Riff B

Rhy. Fig. 2

P.M. P.M. P.M. P.M. - 4 P.M. - 4 P.M. P.M. - 4 P.M. - 4 P.M.

Rhy. Fig. 2A

wrong. _____ I want you back where you be - long. —

D5 N.C. G5 D5 C5

Gr. 3 Fill 2 End Fill 2 Rhy. Fig. 3B

Gr. 1 End Rhy. Fig. 2 Rhy. Fig. 3

Gr. 2 End Rhy. Fig. 2A Rhy. Fig. 3A

Want you back where you be - long. — back where you be -

N.C. G5 D5 E5 C5 D5

NC G5 D5 C5

long.

Verse
Gr. 3 tacet
G5 D

2. I've played a - round now,

End Rhy. Fig. 3B

End Rhy. Fig. 3 Rhy. Fig. 4

P.M. P.M. -- 4 P.M.

End Rhy. Fig. 3A

P.M. P.M. -- 4 P.M.

G5 D C5 G5/D D5

I've done some deal - ing. I've found that love should be with you.

Gr. 1 & 2

P.M. let ring 4 P.M. P.M. P.M. -- 4 P.M. -- 4 P.M. P.M. let ring -- 4

G5 D G5 D C5 G5/D D5 C5 D5

And so you're gone now, my head is reel - ing. Don't want to be with some - one new. And so I

Gr. 3: w/ Fill 1

End Rhy. Fig. 4

P.M. P.M. -- 4 P.M. P.M. let ring 4 P.M. P.M. P.M. -- 4 P.M. -- 4 P.M. P.M.

Pre-Chorus

Gtrs. 1 & 2: w/ Rhy. Figs. 1 & 1A
Gtr. 3: w/ Riff A

E5 C5 D5 E5

go with a feel - ing in - side, be - cause I know what I'm

C5 D5 C5 D5

leav - ing be - hind. I know that

Gtr. 3

Gtr. 1

P.M. P.M.-----4

Chorus

Gtrs. 1 & 2: w/ Rhy. Figs. 2 & 2A
Gtr. 3: w/ Riff B (4 times)

G5 C5 D5 G5 C5 D5

love, it don't come eas - y. It took so long, it's been hard to find. And so

G5 C5 D5 G5 Am7 C5

long, you must be - lieve it. Ain't gon - na let it slip a - way, I know I was

Gtr. 3: w/ Fill 2

Gtrs. 1, 2 & 3: w/ Rhy. Figs. 3, 3A & 3B

D5 N.C. G5 D5 C5

wrong, I want you back where you be - long. Want you back where you be -

N.C. G5 D5 E5 C5 D5 N.C. G5 D5 C5

long, back where you be - long.

Interlude

F5 **G5** **F5** **G5**

Gr. 4 (bbs.)

Gr. 1 & 2

P.M. - - - P.M. - - - P.M. P.M. - - - P.M. - - - P.M. P.M. - - - P.M. - - - P.M. P.M. - - - P.M. - - - P.M.

10 10 10 12 12 12 10 10 10 12 12 12 10 10 10 12 12 12 10 10 10 12 12 12 10

F5 **Bb5** **A5** **C5**

Gr. 2

(cont. in notation)

Gr. 1

P.M. - - - P.M. - - - P.M. P.M. - - - P.M. - - - P.M. let ring - - - - - let ring - - - - -

(Gr. 2, cont. in slashes)

10 10 10 3 3 3 2 2 2 5 5 5 0

Bridge

Gr. 4 tacet

Bb5 **A5** **C5**

I guess in time I'll stop and think it over, ev - 'ry - thing that

Gr. 1 & 2

P.M. - - - P.M. - - - P.M. P.M. - - - P.M. - - - P.M. P.M. - - - P.M. - - - P.M.

10 10 10 9 9 9 7 7 7 0 0 0 5 5 5 3 3 3 5 5 5 3 3 3 3

B♭ B♭5 C5

we've been — through. — This heart of mine may — nev - er find an - oth - er

P.M. --- P.M. --- P.M. P.M. --- P.M. --- P.M.

3 5 1 1 0 3 3 3 3 3

Am7

G5

Csus2

D5^{open}

Gr. 2

who loves me just the way you do,

P.M. --- 4 P.M. --- 4 P.M. --- 4

(Gr. 2, cont. in slashes)

let ring --- 4 let ring --- 4

(cont. in slashes)

Guitar Solo

Gtrs. 1 & 2: w/ Rhy. Fig. 5 (2 times)

G5 D5 C5 G5 D5 C5

Rhy. Fig. 5 End Rhy. Fig. 5

way you do.

Ctr. 4

f

14 14 (14) 12 12 14 12 14 14 (14) 12 10 10 1/2

D5 G5 D5 C5 D5

Verse

Gtrs. 1 & 2: w/ Rhy. Fig. 4

Gtr. 4 tacet

G5 D G5 D C5 G5/D D5

3. I heard you're ask - ing how I'm feel - ing. I guess I'll play it day by day. —

G5 D G5 D C5 G5/D D5 C5 D5

I'm still a-round now, my heart is heal - ing, but some thing's nev - er gon - na change. — 'Cause now I

Pre-Chorus

Gtrs. 1 & 2: w/ Rhy. Figs. 1 & 1A

Gtr. 3: w/ Riff A

E5 C5 D5 E5

know love ain't eas - y to find. — I let you — go, now I'm

Gtr. 5 (dist.)

mp

Gtr. 4

mp

Gtr. 5 tacet

C5 D5 C5 D5

Gtr. 2

chang - ing my mind. I know that

Gtr. 4

11/12 10 12 10 13 13 (13)

Gtr. 3

5 5 5 7 7 7 5 5 7 7 7 7 7 7 7

Gtr. 1

P.M. ----- 4

5 5 5 7 5 5 5 5 5 7 7 7 7 7 7 7

Chorus

Gtrs. 1 & 2: w/ Rhy. Figs. 2 & 2A (1st 4 meas., 2 times)
Gtr. 3: w/ Riff B (4 times)

G5 C5 D5 G5 C5 D5

love, it don't come eas - y. It took so long, it's been hard to find. And so

Gtr. 4

13 11/12 12 (12) 7 5 4 5 7

G5 C5 D5 G5 C5 D5

long. — you must be - lieve it. Ain't gon - na let it slip a - way, — ba - by.

mf

Outro-Guitar Solo

Gr. 3: w/ Riff B (till fade)

G5 C5 D5 G5 C5 E5 D5

semi-harm. *P.M.*

Rhy. Fig. 6

Gr. 1

P.M. *P.M.* *P.M.* *P.M.* *P.M.* *P.M.* *P.M.* *P.M.* *P.M.* *P.M.*

End Rhy. Fig. 6

Rhy. Fig. 6A

Gr. 1

P.M. *P.M.* *P.M.* *P.M.* *P.M.* *P.M.* *P.M.* *P.M.* *P.M.* *P.M.*

End Rhy. Fig. 6A

Gr. 1 & 2: w/ Rhy. Figs. 6 & 6A (till fade)

G5 C5 D5 G5 C5

loco

E5 D5 G5 C5 D5

First system of guitar tablature. The top staff shows a melodic line with slurs and bends. The bottom staff shows fret numbers with fingerings (1, 1/2) and vibrato marks.

G5 C5 E5 D5

Second system of guitar tablature. The top staff shows a melodic line with slurs and bends. The bottom staff shows fret numbers with fingerings (1/2) and vibrato marks.

Begin fade
G5 C5 D5

Third system of guitar tablature. The top staff shows a melodic line with slurs and bends. The bottom staff shows fret numbers with fingerings (1/2) and vibrato marks.

G5 C5 E5 D5

Fourth system of guitar tablature. The top staff shows a melodic line with slurs and bends. The bottom staff shows fret numbers with fingerings (1/2) and vibrato marks.

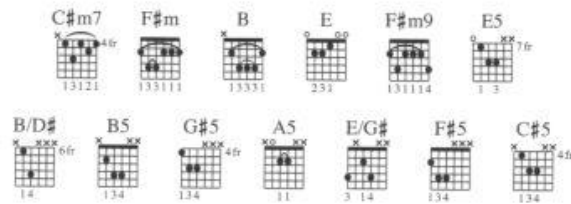
Fade out
G5 C5 D5

Fifth system of guitar tablature. The top staff shows a melodic line with slurs and bends. The bottom staff shows fret numbers with fingerings (1) and vibrato marks.

from *Special Forces*

Caught Up in You

Words and Music by Frank Sullivan, Jim Peterik, Jeff Carlisi and Don Barnes



Intro

Moderately Fast ♩ = 128

Gtr. 1 (slight dist.) * E5 B E5 B E5 B E5 B

mf
slight P.M. throughout

T
A
B

* Chord symbols reflect overall tonality.

Verse

E5 B/D# C#5 B5 A5 C#5 B5

1. I nev - er — knew — there'd come — a day —
2. It took — so — long — to change — my mind. —

Gtr. 1

simile on repeat

Gtr. 2 (slight dist.)

mf
slight P.M. throughout
simile on repeat

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E5 B/D# C#5 B5 A5

when I'd be say - in' to you, "Don't let this good love slip a way, —
I thought that love was a game. I played a round e - nough to find —

The first system of the musical score consists of three staves. The top staff is a vocal line in treble clef with a key signature of two sharps (F# and C#). It contains the lyrics: "when I'd be say - in' to you, 'Don't let this good love slip a way, — I thought that love was a game. I played a round e - nough to find —". Above the staff, the chords E5, B/D#, C#5, B5, and A5 are indicated. The middle staff is a guitar line in treble clef, showing chords and fingerings. The bottom staff is a bass line in bass clef, showing fingerings.

C#5 B5 A5 Gtr. 1 tacet C#5 B5

now that we know that it's true." Don't, don't you know — the kind of man I — am? —
no two are ev - er the same. You made me re - al - ize the love I'd — missed.

Gtr. 1
Gtr. 3 (dist.)
divisi
mf

Gtr. 2

The second system of the musical score continues the previous system. It features a vocal line with the lyrics: "now that we know that it's true." "Don't, don't you know — the kind of man I — am? — no two are ev - er the same. You made me re - al - ize the love I'd — missed." Above the staff, the chords C#5, B5, A5, and C#5 are indicated. The guitar line includes the instruction "Gtr. 1 tacet" and "Gtr. 3 (dist.) divisi" with a dynamic marking of "mf". The bass line continues with fingerings.

A5 C#5 B5 A5 F#5 E/G# A5

No, said I'd nev - er fall in love a - gain. But it's real and the feel -
So hot, love I could - n't quite re - sist. When it's right the light

Gtr. 1 * Gtrs. 1 & 3
Gtr. 3
divisi

* composite arrangement

A#° B5

- ing comes shin - ing through. I'm so caught up in you,
just comes shin - ing through. I'm so caught up in you,

let ring - - - - -
1/2 1/2
1 (t) 0 0 (t) 0 4 2

Glt. 1 acet.
A5

Gr. 1 acet.
A5

Gtr. 5: w/ Fill 1, 2nd time

E/G#

F#5

C#5

E5

AS

lit - tle girl _____ and I nev - er did sus - pect a _____ thing. - } So caught up in you. -
lit - tle girl _____ you're the one _____ that's got me down on my knees. - }

Gtr. 4

(slight dist.)

Rhy. Fig. 1

(slight dist.) Rhy. Fig. 1

The musical notation for Rhythm Figure 1 is written on a single staff in treble clef with a key signature of one sharp (F#). The rhythm consists of a continuous sequence of eighth notes. The notes are: A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4, B3, A3, G3, F#3, E3, D3, C3, B2, A2, G2, F#2, E2, D2, C2, B1, A1, G1, F#1, E1, D1, C1, B0, A0, G0, F#0, E0, D0, C0, B-1, A-1, G-1, F#-1, E-1, D-1, C-1, B-2, A-2, G-2, F#-2, E-2, D-2, C-2, B-3, A-3, G-3, F#-3, E-3, D-3, C-3, B-4, A-4, G-4, F#-4, E-4, D-4, C-4, B-5, A-5, G-5, F#-5, E-5, D-5, C-5, B-6, A-6, G-6, F#-6, E-6, D-6, C-6, B-7, A-7, G-7, F#-7, E-7, D-7, C-7, B-8, A-8, G-8, F#-8, E-8, D-8, C-8, B-9, A-9, G-9, F#-9, E-9, D-9, C-9, B-10, A-10, G-10, F#-10, E-10, D-10, C-10, B-11, A-11, G-11, F#-11, E-11, D-11, C-11, B-12, A-12, G-12, F#-12, E-12, D-12, C-12, B-13, A-13, G-13, F#-13, E-13, D-13, C-13, B-14, A-14, G-14, F#-14, E-14, D-14, C-14, B-15, A-15, G-15, F#-15, E-15, D-15, C-15, B-16, A-16, G-16, F#-16, E-16, D-16, C-16, B-17, A-17, G-17, F#-17, E-17, D-17, C-17, B-18, A-18, G-18, F#-18, E-18, D-18, C-18, B-19, A-19, G-19, F#-19, E-19, D-19, C-19, B-20, A-20, G-20, F#-20, E-20, D-20, C-20, B-21, A-21, G-21, F#-21, E-21, D-21, C-21, B-22, A-22, G-22, F#-22, E-22, D-22, C-22, B-23, A-23, G-23, F#-23, E-23, D-23, C-23, B-24, A-24, G-24, F#-24, E-24, D-24, C-24, B-25, A-25, G-25, F#-25, E-25, D-25, C-25, B-26, A-26, G-26, F#-26, E-26, D-26, C-26, B-27, A-27, G-27, F#-27, E-27, D-27, C-27, B-28, A-28, G-28, F#-28, E-28, D-28, C-28, B-29, A-29, G-29, F#-29, E-29, D-29, C-29, B-30, A-30, G-30, F#-30, E-30, D-30, C-30, B-31, A-31, G-31, F#-31, E-31, D-31, C-31, B-32, A-32, G-32, F#-32, E-32, D-32, C-32, B-33, A-33, G-33, F#-33, E-33, D-33, C-33, B-34, A-34, G-34, F#-34, E-34, D-34, C-34, B-35, A-35, G-35, F#-35, E-35, D-35, C-35, B-36, A-36, G-36, F#-36, E-36, D-36, C-36, B-37, A-37, G-37, F#-37, E-37, D-37, C-37, B-38, A-38, G-38, F#-38, E-38, D-38, C-38, B-39, A-39, G-39, F#-39, E-39, D-39, C-39, B-40, A-40, G-40, F#-40, E-40, D-40, C-40, B-41, A-41, G-41, F#-41, E-41, D-41, C-41, B-42, A-42, G-42, F#-42, E-42, D-42, C-42, B-43, A-43, G-43, F#-43, E-43, D-43, C-43, B-44, A-44, G-44, F#-44, E-44, D-44, C-44, B-45, A-45, G-45, F#-45, E-45, D-45, C-45, B-46, A-46, G-46, F#-46, E-46, D-46, C-46, B-47, A-47, G-47, F#-47, E-47, D-47, C-47, B-48, A-48, G-48, F#-48, E-48, D-48, C-48, B-49, A-49, G-49, F#-49, E-49, D-49, C-49, B-50, A-50, G-50, F#-50, E-50, D-50, C-50, B-51, A-51, G-51, F#-51, E-51, D-51, C-51, B-52, A-52, G-52, F#-52, E-52, D-52, C-52, B-53, A-53, G-53, F#-53, E-53, D-53, C-53, B-54, A-54, G-54, F#-54, E-54, D-54, C-54, B-55, A-55, G-55, F#-55, E-55, D-55, C-55, B-56, A-56, G-56, F#-56, E-56, D-56, C-56, B-57, A-57, G-57, F#-57, E-57, D-57, C-57, B-58, A-58, G-58, F#-58, E-58, D-58, C-58, B-59, A-59, G-59, F#-59, E-59, D-59, C-59, B-60, A-60, G-60, F#-60, E-60, D-60, C-60, B-61, A-61, G-61, F#-61, E-61, D-61, C-61, B-62, A-62, G-62, F#-62, E-62, D-62, C-62, B-63, A-63, G-63, F#-63, E-63, D-63, C-63, B-64, A-64, G-64, F#-64, E-64, D-64, C-64, B-65, A-65, G-65, F#-65, E-65, D-65, C-65, B-66, A-66, G-66, F#-66, E-66, D-66, C-66, B-67, A-67, G-67, F#-67, E-67, D-67, C-67, B-68, A-68, G-68, F#-68, E-68, D-68, C-68, B-69, A-69, G-69, F#-69, E-69, D-69, C-69, B-70, A-70, G-70, F#-70, E-70, D-70, C-70, B-71, A-71, G-71, F#-71, E-71, D-71, C-71, B-72, A-72, G-72, F#-72, E-72, D-72, C-72, B-73, A-73, G-73, F#-73, E-73, D-73, C-73, B-74, A-74, G-74, F#-74, E-74, D-74, C-74, B-75, A-75, G-75, F#-75, E-75, D-75, C-75, B-76, A-76, G-76, F#-76, E-76, D-76, C-76, B-77, A-77, G-77, F#-77, E-77, D-77, C-77, B-78, A-78, G-78, F#-78, E-78, D-78, C-78, B-79, A-79, G-79, F#-79, E-79, D-79, C-79, B-80, A-80, G-80, F#-80, E-80, D-80, C-80, B-81, A-81, G-81, F#-81, E-81, D-81, C-81, B-82, A-82, G-82, F#-82, E-82, D-82, C-82, B-83, A-83, G-83, F#-83, E-83, D-83, C-83, B-84, A-84, G-84, F#-84, E-84, D-84, C-84, B-85, A-85, G-85, F#-85, E-85, D-85, C-85, B-86, A-86, G-86, F#-86, E-86, D-86, C-86, B-87, A-87, G-87, F#-87, E-87, D-87, C-87, B-88, A-88, G-88, F#-88, E-88, D-88, C-88, B-89, A-89, G-89, F#-89, E-89, D-89, C-89, B-90, A-90, G-90, F#-90, E-90, D-90, C-90, B-91, A-91, G-91, F#-91, E-91, D-91, C-91, B-92, A-92, G-92, F#-92, E-92, D-92, C-92, B-93, A-93, G-93, F#-93, E-93, D-93, C-93, B-94, A-94, G-94, F#-94, E-94, D-94, C-94, B-95, A-95, G-95, F#-95, E-95, D-95, C-95, B-96, A-96, G-96, F#-96, E-96, D-96, C-96, B-97, A-97, G-97, F#-97, E-97, D-97, C-97, B-98, A-98, G-98, F#-98, E-98, D-98, C-98, B-99, A-99, G-99, F#-99, E-99, D-99, C-99, B-100, A-100, G-100, F#-100, E-100, D-100, C-100, B-101, A-101, G-101, F#-101, E-101, D-101, C-101, B-102, A-102, G-102, F#-102, E-102, D-102, C-102, B-103, A-103, G-103, F#-103, E-103, D-103, C-103, B-104, A-104, G-104, F#-104, E-104, D-104, C-104, B-105, A-105, G-105, F#-105, E-105, D-105, C-105, B-106, A-106, G-106, F#-106, E-106, D-106, C-106, B-107, A-107, G-107, F#-107, E-107, D-107, C-107, B-108, A-108, G-108, F#-108, E-108, D-108, C-108, B

mp

let ring throughout

* Gtrs.

2 & 3

Rhy, Fig. 1A

[illegible]

* composite arrangement

FIGURE 1

Qtr. 5 (dist.)

Qtr. 5 (dist.)

Musical notation for Qtr. 5 (dist.). The staff is in treble clef with a key signature of two sharps (F# and C#) and a 4/4 time signature. The melody begins with a quarter rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. This is followed by a half note G4-A4, a half note F#4-G4, and a half note E4-F#4. The piece concludes with a half note D4-E4 and a final quarter note C#4. The dynamic marking *mp* appears twice, once under the first half note and once under the final quarter note.T
A
B

TAB	2 1 2	2 4 2	2 2 / 5 5 5 2	4 2 1

 \inf

e) *mf*

(1) 2 1 2 4 5 5 5 5 4 5 9 11 9 9 11 9 (9) 11

[illegible]

E/G# F#5 C#5 E5 A5

lit-tle girl that I nev-er wan-na get my-self free. And ba-by, it's true.

E/G# F#5 E/G# A5 A#° B

You're the one who caught me, ba-by, you taught me how good it could be.

End Rhy. Fig. 1

End Rhy. Fig. 1A

1. 2.

Bridge C#m7 F#m

Gr. 4

Fill your days and your nights, no need to

(cont. in slash)

Gr. 2 & 3

mp

P.M.

Gtr. 4 B E $\text{C}\sharp\text{m}7$ $\text{F}\sharp\text{m}9$

ev - er ask me twice, oh, no, when - ev - er you want

* Gtr. 5

mp

Gtrs. 2 & 3

P.M.

* Multiple gtrs. arr. for one gtr.

Interlude

B $\text{C}\sharp\text{m}7$ $\text{F}\sharp\text{m}$ B

Rhy. Fig. 2

Gtr. 5 tacet

w/ dist.

me. And if ev - er comes a day when you should turn and walk a way.

Rhy. Fig. 2A

**P.M.

**Gradually release P.M.

E5 B/D# C#m7 F#m B5

End Rhy. Fig. 2

oh, no, I can't live with-out you. I'm so caught up in you.

mf

9-14

End Rhy. Fig. 2A

P.M. - - - -

Guitar Solo

Gtrs. 2, 3 & 4: w/ Rhy. Figs. 1 & 1A, simile

A5 E/G# F#5 C#5

Git. 5

P.H. - - - -

1/2

pitch: D# E D#

E5 A5 E/G# F#5 C#5

* w/ octaver

octaver off

grad. bend

full

1 1/2

full

* set an octave higher

E5 A5 E/G# F#5

P.H. —

full

1/2

E/G# A5 A#° B B5 G#5 B5

Gtrs. 2, 3 & 4

And if ev -

Gtr. 5

P.H. —

rake

full

full

Gtr. 6 (dist.)

mf

full

full

Interlude

Gtrs. 2, 3 & 4: w/ Rhy. Figs. 2 & 2A, simile

Gtrs. 5 & 6: tacet

C#m7 F#m B E5 B/D#

er comes a day — when you should turn and walk — a — way, — oh.

C#m7 F#m B5 A5

Gtrs. 2 & 3

no, — I can't live with - out — you. — I'm so caught up in you. —

Chorus

A5 E/G# F#5 C#5 E5 A5

Git. 2 & 3

lit - tie girl. You're the one that's got me down on my knees. So caught up in you.

Git. 5

Git. 6 *divisi*

mp

Git. 4

Rhy. Fig. 3A

mp

let ring throughout

E/G# F#5 C#5 E5 A5

Git. 6 *tacet*

lit - tie girl that I nev - er wan-na get my-self free. And ba-by, it's true.

Git. 5

E/G# F#5 E/G# A5 B5 A5
End Rhy. Fig. 3

you're the one who caught me, ba - by, you taught me how good it could be.

mf Gtr. 6 Gtr. 5 *divisi*

End Rhy. Fig. 3A

Gtrs. 2, 3, & 4: w/ Rhy. Figs. 3 & 3A, simile
A5 E/G# F#5 C#5 E5 A5
Gtr. 6 tacet

Lit - tle girl, you're the one that's got me down on my knees. So caught up in you

Gtr. 6 Gtr. 5 P.H. *divisi*

E/G# F#5 C#5 E5 A5

lit - tle girl that I nev - er wan - na get my - self free. And ba - by, it's true.

full full full full

E/G# F#5 E/G# A5 B5 A5

you're the one who caught me, an' taught me, an' got me so caught up in you.

1/2 1/2 full

Outro-Guitar Solo

Gtrs. 2, 3 & 4: w/ Rhy. Figs. 3 & 3A, simile, till fade

A5 E/G# F#5 C#5 E5 A5

full full full full full full full full full

E/G# F#5 C#5

full full 1 1/2 2

E5 A5 E/G# F#5

2 1/2 full

E/G# A5 B5 A5 E/G#

full full full let ring

The musical score for "The Wind" by George Gershwin is presented in a single system. The piano part is written in treble and bass clefs, with a key signature of one sharp (F#). The vocal part is written in a single staff with a treble clef. The piano part includes a melodic line with various ornaments and a bass line with fingerings. The vocal line is a simple melody with lyrics "let ring" and "full". The score is divided into measures with chord symbols F#5, C#5, E5, and A5.

12 14 12 12 14 12 12 12 12 14 12 12 14 0 14 16 12 0 14 12 16 12 12 14 12 16 12 12 14 12 16 12 14 12 12 16 12 14 12

Begin Fade

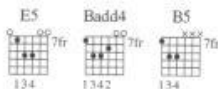
C#5 E5 A5

16 12 14 12 16 12 14 12 16 12 14 12 16 12 14 12 12 16 12 14 12 12 12 14 12 14 13 14 12 14

The second system of the musical score for 'The Wind' consists of two staves. The upper staff continues the melody from the first system, featuring a series of eighth notes with beams, some marked with accents. The key signature remains two sharps (F# and C#), and the time signature is 4/4. The lower staff contains a bass line with a repeating pattern of eighth notes, some marked with accents. The system concludes with a double bar line.

from *Wild-Eyed Southern Boys*
Fantasy Girl

Words and Music by Jeff Carlisi and Jim Peterik



Intro
 Moderately ♩ = 122 (♩ = ♩)

Gtr. 2 (dist.) 7 **E5** **Badd4** **End Rhy. Fig. 1A**

Gtr. 4 (dist.) **mf**

Gtr. 5 (dist.) **mf**

TAB

Gtr. 6 (dist.) **mf**

TAB

Gtr. 3 (clean) **Riff A** **End Riff A**

TAB

Gtr. 1 (slight dist.) **Rhy. Fig. 1** **End Rhy. Fig. 1**

TAB

Gtrs. 1 & 2: w/ Rhy. Figs. 1 & 1A
 Gtr. 3: w/ Riff A
 Gtr. 6 tacet

E5

Badd4

Gtr. 4

Gtr. 5
divisi

Verse

Gtrs. 1 & 2: w/ Rhy. Figs. 1 & 1A (1 1/2 times)

E5

Badd4

1. Late - ly I'm learn - ing that so man - y year - ings are nev - er to be.

Gtr. 4

Gtr. 5

Fill 1

Fill 1A

Gtr. 3

Harm.

Pnch. E

Gtrs. 4 & 5 tacet

E5

Badd4

Gtr. 2 }

Child - hood il - lu - sions are mere - ly de - lu - sions of a girl that I see.

End Fill 1

End Fill 1A

Rhy. Fill 1

Gtr. 4

Gtr. 5

Gtr. 1

Pre-Chorus

Gtrs. 4 & 5 tacet

C#5

A5

E5

mf (cont. in notation)

In my mind's eye I see clear - ly a

End Rhy. Fill 1 Rhy. Fig. 2

*Gtrs. 1 & 2

P.M.

*Composite arrangement

A B5

vi - sion of how it could be, me and my fan - ta - sy

Gtrs. 1 & 2

End Rhy. Fig. 2

Chorus

**E5 F#m A D5 D5/C# B5 Bsus1 B

girl. Hold on to me.

Rhy. Fig. 3

let ring - 4

**Chord symbols reflect overall harmony.

A B E5 F#m A D5 D5/C#

Be my fan - ta - sy girl. Don't set me

End Rhy. Fig. 3 Rhy. Fig. 4

let ring - 4

Verse

Gtr. 1: w/ Rhy. Fig. 1 (1 1/2 times)

B5 E5

Gtr. 2

free. 2. Now I've had my share, but some-times I swear that I've

Gtr. 4

Gtr. 5

divisi

End Rhy. Fig. 4

(Gtr. 2, cont. in slashes)

Badd4 E5

had me e - nough. You end up in sor - row.

Gtr. 4

Gtr. 5

Gtr. 1: w/ Rhy. Fill 1
Badd4

B5

two - ken to - mor - rows, Love can be tough.

Pre-Chorus

Gtrs. 1 & 2: w/ Rhy. Fig. 2
C#5 A5 E5 A

But my mind's eye sees a vi - sion of true love and how it should

Chorus

Gtrs. 1 & 2: w/ Rhy. Fig. 3
E5 F#m A

be, me and my fan - ta - sy girl.

*Rhy. and loco refer to both gtrs. throughout.

D5 D5/C# B5 Bsus B A B

Hold on to me. Be my fan - ta - sy

Gtrs. 1 & 2: w/ Rhy. Fig. 4

E5 F#m A D5 D5/C# B5

girl. Don't set me free.

loco

Guitar Solo

Gtr. 1: w/ Rhy. Fig. 1 (1 1/2 times)

E5

Gtr. 2

Be my fan - ta - sy.

Gtr. 7 (dist.)

mf

Gtr. 4

Gtr. 5

Gtr. 4 & 5 tacet

Badd4

E5

Gtr. 7

rake - -

9 (9) x 11 8 12 11 9 12/14 13 12 12 14 12 14 12 10

Gtr. 1: w/ Rhy. Fill 1

Badd4

B5

(cont. in notation)

Yeah, yeah, -

9 9 11 9 10 12 (12) 12 (12) 9/13 13 0 15 12 (12)

Pre-Chorus

D5

A5

E5

A5

yeah, _____ I see clear - ly a vi - sion of how it could _____

Gtr. 7

5 7 9 7 9/11 9 9 11 12 12 (12) 12 12 12 12

Gtr. 1 & 2

5 7 9 7 9/11 9 9 11 12 12 (12) 12 12 12 12

D5 B5 E A E A E D5 B5 E

Yeah, _____ yeah, _____

Fig. 7

Gtr. 7

Chorus

Gtrs. 1 & 2: w/ Rhy. Fig. 3 (1 3/4 times)

Gtr. 7: tacet

E5 F#m A

A E A E A B

Be my fan - ta - sy girl.

Fig. 6

Rhy. Fig. 6

Gtr. 3

Gtrs. 1 & 2

let ring - 4

D5 D5/C# B5 Bsus B A B

Hold on to _____ me. _____ You're my fan - ta - sy

End Rhy. Fig. 6

Gtr. 3: w/ Rhy. Fig. 6 (3 times)
 E5 F#m A D5 D5/C# B5 Bsus B
 girl. Don't set me free.

Gtr. 4
 Gtr. 5
 divisi

Gtr. 6

Gtr. 6 tacet
 A B E5 F#m A D5 D5/C#
 Be my fan-ta-sy girl. Hold on to

Gtr. 4
 Gtr. 5
 (Gtr. 5, cont. in lower staff)

Gtr. 6
 Gtr. 5

Gtr. 1 & 2
 let ring - 4

Gtrs. 1 & 2: w/ Rhy. Fig. 3

B5 A B E5 F#m A

me. You're my fan - ta - sy girl.

D5 D5/C# B5 Bsus2 B A B

Don't set me free, yeah, from this fan - ta - sy.

Gr 4

Gr 5

E5 F#m A D5 D5/C#

Gtr. 7 B5 A5 B5

Gtrs. 1 & 2 Rhy. Fig. 9 End Rhy. Fig. 9

Gtr. 7 E5 F#m A D5 D5/C#

B5 B5/B B A5 B5

E5 F#m A D5 D5/C#

Gtrs. 1 & 2: w/ Rhy. Fig. 9

B5

A5

B5

Gtrs. 1 & 2: w/ Rhy. Fig. 7 (1st 2 meas.)

E5

F#m

A

D5

D5/C#

Begin fade

B5

A

B

Gtr. 1

Gtrs. 1 & 2

Gtrs. 1 & 2: w/ Rhy. Fig. 8 (till fade)

E5

F#m

A

D5

D5/C#

B5

A5

B5

E5

F#m

A

D5

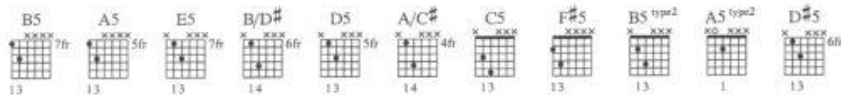
D5/C#

Fade out

from *Wild-Eyed Southern Boys*

Hold on Loosely

Words and Music by Jeff Carlisi, Don Barnes and Jim Peterik



Intro

Moderate Rock $\text{♩} = 128$

B5 A5 E5

B/D#

D5

A/C#

B5 A5 E5

Gtrs. 1 & 2 (dist.)

First system of the Intro, featuring guitar staves with notes and a bass line with fret numbers. The guitar staves have a 'P.M.' (pick mute) marking. The bass line starts with a 7 9 7 6 pattern.

Second system of the Intro, continuing the guitar and bass parts. The guitar staves have a 'P.M.' marking. The bass line continues with fret numbers.

Verse

1st & 2nd times, Gtr. 3 tacet
2nd & 3rd times, Gtr. 1: w/ Rhy. Fill 1
3rd time, Gtr. 2: w/ Rhy. Fill 1
3rd time, Gtr. 3: w/ Rhy. Fill 3
E5

2nd & 3rd times, Gtr. 2: w/ Rhy. Fill 2

Verse musical notation with lyrics: "1., 3. You see it all a - round you, good - lov - in' gone -
2. It's so damn - eas - y. when your feel - ings are -". The system includes guitar staves with notes and a bass line with fret numbers. The guitar staves have a 'P.M.' marking.

Rhy. Fill 1

Gtr. 1

First system of Rhy. Fill 1, featuring guitar staves with notes and a bass line with fret numbers. The guitar staves have a 'P.M.' marking.

Rhy. Fill 2

Gtr. 2

First system of Rhy. Fill 2, featuring guitar staves with notes and a bass line with fret numbers. The guitar staves have a 'P.M.' marking.

Rhy. Fill 3

Gtr. 3

First system of Rhy. Fill 3, featuring guitar staves with notes and a bass line with fret numbers. The guitar staves have a 'P.M.' marking.

D5

(Gtr. 2, cont. in notation)

Gtr. 4

to a girl I left some years a - go who told me,

let ring

let ring

Gtr. 3

Chorus

2nd time, Gtr. 5: w/ Fill 1

E5 B/D# D5 A/C# D5

Gtr. 1

"Just hold on loose - ly, but don't let go.

Gtr. 5 (dist.)

Gtr. 4

Riff B

let ring

let ring

let ring

let ring

End Riff B

Gtr. 3

Gtr. 2

P.M.

P.M.

P.M.

P.M.

Fill 1

Gtr. 5

2.

Bridge

Gtr. 3

dim.

to breathe in

Don't let her slip a

Gtr. 4

dim.

Gtr. 2

Gtrs. 1 & 2

let ring

Gtr. 1

Gtr. 4 tacet

*D/A G6 D/A G6 G/A D/A G/A D/A G/A

(cont. in notation)

way

Sen - ti - men - tal fool,

Gtr. 3

Gtrs. 1 & 2

*Chord symbols reflect overall harmony.

D.S. al Coda

D/A G/A D/A G6/A D/A A5 A#5 B5

don't let your heart get in her way, yeah, yeah, yeah

Gr. 3

Gr. 1 & 2

⊕ Coda

Chorus

Gr. 4: w/ Riff B (2 times)

D5 E5 E5 B/D#

Gr. 1

So, hold on loosely,

Gr. 3

Gr. 1 & 2

Gr. 2

P.M.----- (Gr. 1 cont. in slashes) P.M.----- P.M.----- P.M.-----

Gr. 1 D5 A/C# D5 E5 B/D#

but don't let go. If you cling too tightly.

Gr. 5

Gr. 3

Gr. 2 P.M. P.M. P.M. P.M.

Gr. 1, 2, 3 & 4: w/ Rhy. Figs. 1, 1A, 1B & 1C

D5 A/C# F#m B

you're gon - na lose con - trol Your ba - by needs some -

one to be - lieve in, and a whole lot of space to breathe in.

Gr. 5

Outro

Gr. 4: w/ Riff B

E5 B/D# D5 A/C# A5 B5

Gr. 1

So, hold on — loose — ly, but don't let — go. —

Gr. 5

Gr. 3

Gr. 2

P.M.-----

P.M.-----

P.M.-----

P.M.-----

Gr. 1 E5 B/D# D5 A/C# D5 D#5 E5

If you cling too tight ly, you're gon-na lose it. you're gon-na lose con-trol.

Gr. 5 8va loco P.H.

Gr. 4 let ring let ring

Gr. 3

Gr. 2 P.M. P.M.

*Gtr. 4: w/ Riff B (full end)

Rhy. Fig. 2

B/D#

D5

A/C#

Gtr. 1

Gtr. 3

Gtr. 3

Gtr. 2

P.M.-----

P.M.-----

P.M.-----

P.M.-----

(12) 12 12 12 12 14 12 14 12 13 12 12 12 12 12 11 14 12 12 12 4 10

(9) 7 7 6 7 6 5 5 5 4

(9) 7 7 7 7 9 7 8 6 6 6 6 6 8 6 5 5 5 5 5 5 7 5 4

*1st time, 1st note of Riff B is tied, not struck.

D5

E5

B/D#

D5

End Rhy. Fig. 2

Yeah... yeah... yeah... yeah...

(10) 9 9 5 6 6 6 6 6 7 7 7 7 9 9 9 9 9 9 8 8 8 8 8 11 11 9 9 9

(4) 7 7 7 7 6 7 6 5

P.M.-----

P.M.-----

P.M.-----

4 4 4 4 7 7 7 7 7 7 7 7 8 6 6 6 6 6 8 6 7

Treble staff: Melodic line with eighth and sixteenth notes.
 Guitar staff: Fretboard sequence starting at the 9th fret, moving to 12, 10, 10, 10, 10, 12, 14, 12, 12, 12, 12, 12, 12, 12, 12, 12, 12, 12, 9, 12, 9.
 Bass staff: Bass line with notes 5, 5, 5, 5, 5, 5, 7, 5, 7, 4, 4, 4, 4, 4, 4, 7, 4, 5, 7, 5.

Chords: A/C# (above guitar staff), D5 (above guitar staff).
 Pedal point: P.M. (Pedal Motion) indicated in the bass staff.

Treble staff: Melodic line with eighth and sixteenth notes.
 Guitar staff: Fretboard sequence starting at the 12th fret, moving to 12, 12, 12, 12, 12, 12, 11, 9, 12, 12, 12, 9, 12, 12, 9, 12. Includes a "hold bend" instruction.
 Bass staff: Bass line with notes 7, 7, 6, 7, 6, 5, 5, 5, 4.

Chords: E5 (above guitar staff), B/D# (above guitar staff), D5 (above guitar staff), A/C# (above guitar staff).
 Pedal point: P.M. (Pedal Motion) indicated in the bass staff.

Lyrics: So, hold on — loose — ly, but don't let — go —

A5 B5 E5 B/D# D5
End Rhy. Fig. 3

If you cling too tight - ly,

Gtr. 1: w/ Rhy. Fill 4

N.C. E5

you're gon - na lose con - trol.

Rhy. Fill 4
Gtr. 1

Gtr. 1: w/ Rhy. Fig. 2

B/D# D5 A/C#

Hold _____ on loose - ly, _____ but don't let _____ go -

D5 E5 B/D#

If you cling too tight -

Gr. 1: w/ Rhy. Fill 4

D5 N.C. E5

ly to her, you're gon - na lose con - trol, yeah, yeah, yeah.

End Riff C

End Rhy. Fig. 4

P.M. P.M.

*Gr. 1: w/ Rhy. Fig. 3
 Gr. 2: w/ Rhy. Fig. 4 (till end)
 **Gr. 3: w/ Riff C (till end)

B/D# D5 A/C#

Gr. 5

* 1st note of Rhy. Fig. 3 is tied, not struck.
 ** 1st note of Riff C is tied, not struck (till end).

*Gtr. 1: w/ Rhy. Fig. 3

B/D# D5

*for note of Rhy. Fig. 3 is tied, not struck.

A/C# A5 B5

E5 B/D# D5 N.C.

Begin fade
Gtr. 1: w/ Rhy. Fill 4

E5 B/D# D5

Gtr. 1: w/ Rhy. Fig. 2

A/C# D5

E5 B/D# D5

Fade out

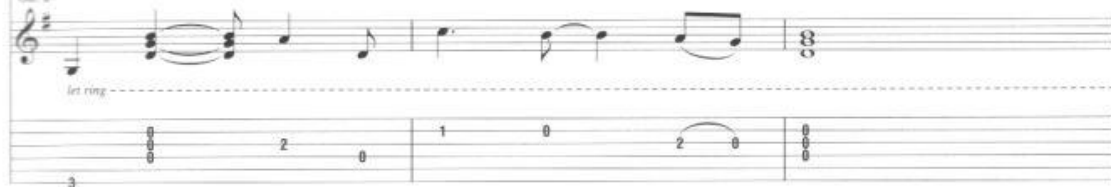
Verse

Ch. 1: w/ Rhy. Fig. 1 (1 1/2 times)

G5



Ch. 2

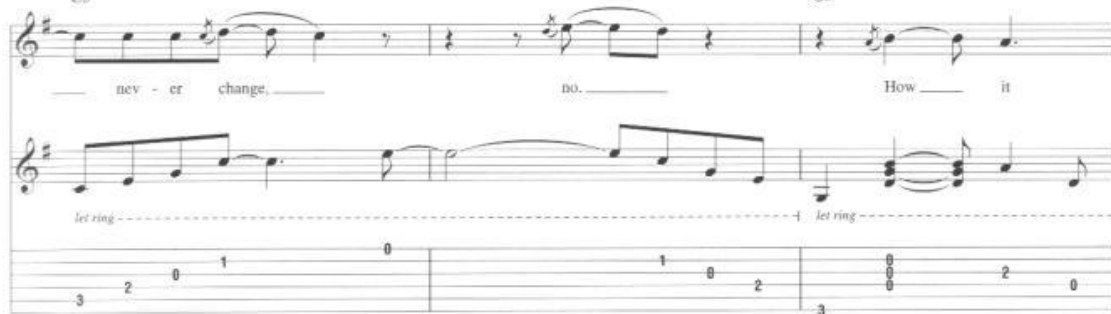


E5



C5

G5



E5

C5

D5

E5

Rhy. Fill 1

Gtr. 3
(dist.)

mp

End Rhy. Fill 1



Gtr. 2



let ring

let ring



Rhy. Fig. 2

End Rhy. Fig. 2



P.M.



Pre-Chorus

E5

C5

D5

Em

Rhy. Fig. 3



Riff A



let ring



P.M.

P.M.

P.M. + 1

P.M.

P.M.

P.M.

P.M.

P.M.



C5 B5 End Rhy. Fig. 3

the time just to stand here in my place?

let ring

End Riff A

P.M. P.M. P.M. P.M. (cont. in slashes)

Chorus

G5 D/F# G5 D/F# Am D/F# G5 D/F# G5

*Gtr. 1 & 3

What if I'd been the one to say good - bye, good - bye?

Gtr. 2

*Composite arrangement

D/F# G5 D/F# C5 D5

(Gtr. 1, cont. in notation)

Could you smile when in - side you just wan - na cry? Look in - side. Can you read

Gtr. 2: w/ Riff A (1st 4 meas.)
Gtr. 3: tacet

E5 C5 D5

— my mind? — Oh, — oh —

Gtr. 1

P.M. — — — — —

Verse

Gtr. 1: w/ Rhy. Fig. 1 (1st 4 meas.)

G5

2. When I hear your name, — feel — so cold deep — in —

Gtr. 2

let ring — — — — — let ring —

E5 C5

side. — Still it's hard — to ex - plain, — oh, —

Gtr. 2

let ring — — — — — let ring —

Gtr. 1

P.M. — — — — — P.M. — — — — — P.M.

Gr. 1: w/ Rhy. Fig. 1 (1st 4 mea.)

G5

what — your love meant — to — me. They — say time will heal — the pain —

Gr. 2

let ring — — — — —

let ring —

Gr. 1: w/ Rhy. Fig. 2

Gr. 3: w/ Rhy. Fill 1

E5

C5

D5

E5

but it just — goes on — for — ev — er. Can you read —

let ring — — — — —

let ring — — — — —

let ring — — — — —

Pre-Chorus

Gr. 2: w/ Riff A

Gr. 3: w/ Rhy. Fig. 3

E5

C5

D5

Em

— my mind? — Have you closed — the door — on — love? — Can you be —

Gr. 1

P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M.

C5

B5

— so blind? — Did you think — I'd just — give up? —

P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M.

(cont. in slashes)

Chorus

2nd time, Lead Voc.: w/ Voc. Fill 1

G5 D/F# G5 D/F# Am D/F# G5 D/F# G5

Gtr. 1 & 3

What if I'd been the one to say — good - bye, — good - bye? —

Gtr. 2

D/F# G5 D/F# C5 D5 G5

Could you smile when in - side you just — wan-na cry, — wan-na cry? —

D/F# G5 D/F# Am D/F# G5 D/F# G5

What if I'd been the one to say — good - bye, — good - bye? —

Voc. Fill 1

Interlude

The image shows a musical score for the song "The Sound of Silence" by Simon & Garfunkel. It includes three staves of music: Guitar 1 (Gtr. 1), Guitar 2 (Gtr. 2), and Piano (P.M.). The score is written in G major (one sharp) and 4/4 time. The lyrics are: "Hello, hello, good morning to you, / I've come to a quiet place, / Where the sound of silence / Takes over my soul." The score includes various musical notations such as chords, arpeggios, and dynamics. The guitar parts feature complex chord voicings and arpeggiated patterns. The piano part provides a steady accompaniment. The score is divided into sections labeled "Rhy. Fig. 4A", "Rhy. Fig. 4", and "End Rhy. Fig. 4A". The tempo is marked "Moderato". The score is for a full band arrangement, including guitar, piano, and vocals.

Gtr. 1
Rhy. Fig. 4A
G5
Em⁷es
C
End Rhy. Fig. 4A

Gtr. 2
w/ slight dist.
Fade a - way, -

P.M.
Rhy. Fig. 4
End Rhy. Fig. 4

Gtrs. 1 & 3; w/ Rhy. Figs. 4 & 4A

G5

Em

C

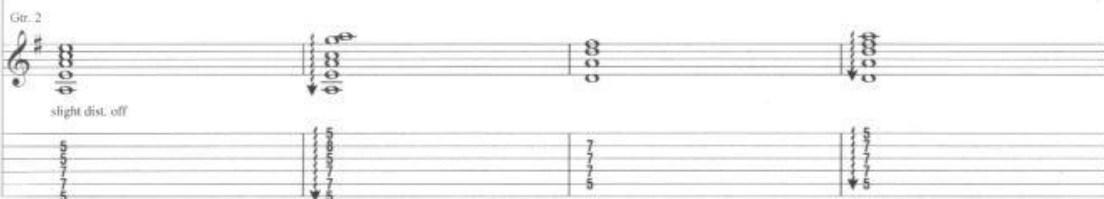
Gtr. 2

Riff B

End Riff B

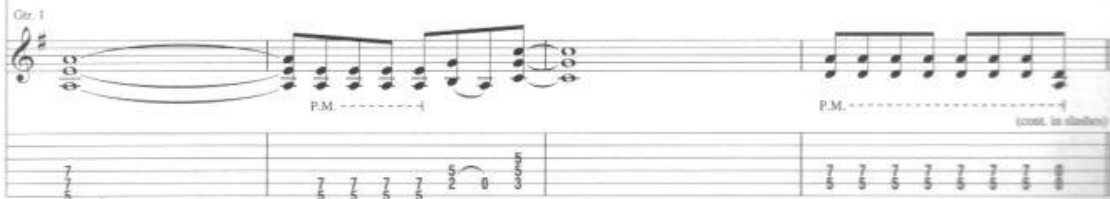
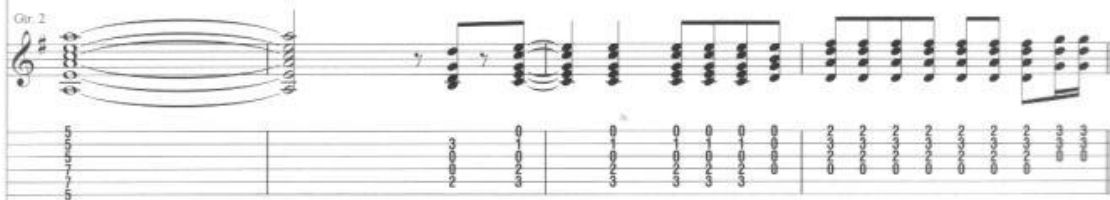
Bridge
Half-time feel

Gr. 1 \diamond $\overbrace{\hspace{10em}}^{A5}$ \diamond $\overbrace{\hspace{10em}}^{D5}$ \diamond (cont. in notation)



End half-time feel

D.S. al Coda



Coda

Outro

Gtrs. 1 & 3: w/ Rhy. Figs. 4 & 4A (3 times)

G5 Em C

Nev - er fades a - way...

Gtr. 2

w/ slight dist.

Gtr. 2: w/ Riff B

G5 Em C

No, it don't fade a - way...

*Gtr. 4: w/ Riff A (1st 4 meas.)

G5 Em C

Riff C End Riff C

Gtr. 2

*Gtr. 4 (clean, played *f*)

Gtrs. 1 & 3: w/ Rhy. Figs. 4 & 4A (till fade)
Gtr. 2: w/ Riff C (till fade)
Gtr. 4: w/ Riff A (1st 4 meas., till fade)

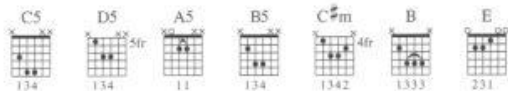
Play 3 times and fade

G5 Em C

from *Strength in Numbers*

Like No Other Night

Words and Music by Jeff Carlisi, Don Barnes, Jim Vallance and John Bettis



Intro

Moderate Rock ♩ = 124

Half-time feel

**C

Em7

D

Riff A

End Riff A

*Gtr. 1 (dist.)

mf

P.M. - 4 P.M. - 4 P.M. P.M. - 4 P.M. - 4 P.M. P.M. - 4 P.M. - 4 P.M. P.M. - 4 P.M. - 4 P.M.

T 6 5 8 5 8 8 7 8 7 8 7 7 7 7 7 7 7 7 7 7 7 7

A 5

B 5

*Two gtrs. arr. for one:

Rhy. Fig. 1

End Rhy. Fig. 1

Gtr. 2 (dist.)

mf

P.M. - 4 P.M. - 4 P.M. P.M. - 4 P.M. - 4 P.M. P.M. - 4 P.M. - 4 P.M. P.M. - 4 P.M. - 4 P.M.

T 5

A 5

B 5

**Chord symbols reflect overall harmony.

C Em7 D

1. 1 was

P.M. - 4 P.M. - 4 P.M. P.M. - 4 P.M. - 4 P.M. P.M. - 4 P.M. - 4 P.M. P.M. - 4 P.M. - 4 P.M.

T 8 5 8 5 8 8 7 8 7 8 7 7 7 7 7 7 7 7 7 7 7 7

A 5

B 5

Gen. 1: w/ Riff A
Gen. 2: w/ Rhy. Fig. 1
2nd time, Gen. 3 tacet

*2nd time, resume half-time feel

End half-time feel

Gr. 2

Em D5 C5 D5 Em C5 B5

^a Cases 1 & 2.

(Gtr. 1, cont. in slashes)

¹³C composite strategies

Chorus

Gtr. 1 C5 D5 (cont. in notation)

E F#m A

on - ly get one life. This night could be — like no oth - er night, —
on - ly get one life.

Gtr. 3 (slight dist.)

Gtr. 3

mf
w/ chorus
let ring throughout

Gtr. 2

Gtrs. 1 & 2

let ring — — — — — let ring — — — — —

E C#5 B5 E A5 B5
— you and me. — Find the fire — in our hearts and dance in the light. —

Rhy. Fig. 2A

Rhy. Fig. 2

let ring — — — — —

E A5 B5 E

Yeah. We'll take our chance -

End Rhy. Fig. 2A

End Rhy. Fig. 2

let ring

F#m7 E/G# A F#m To Coda

es. How can we lose? We're mak-ing our own rules. This night will be

let ring let ring let ring

1. 2.

Gr. 3: w/ Rhy. Fill 1

Bsus4 B A5 E Bsus4 B

— like no oth - er night. — like no oth - er — night. —

Rhy. Fill 1 End Rhy. Fill 1

Gr. 4 (dist.)

mf

5 4 4 2 5 0 4 2 0 0 0 1 2

14 16

Gr. 1 & 2

(cont. in slashes)

5 5 4 4 2 2 0 0 0 0 0 0 5 5 4 4 4 4 2 2 2 2

Guitar Solo

A5 B5 C#m A A5

Gr. 1 & 2 P.M. P.M. (cont. in notation)

Yeah, — yeah. —

Gr. 4

14 17 16 15 (16) 14 16 18 (18) 6 7 4 4 (7) 5 6 4 2 5 2 5 5 10 12 14 16

Gr. 3

5 0 4 0 2 0 0 0 0

Gtr. 3 tacet

F#m Bsus4 B A5 E

Time you don't use, ...

Gtr. 4

Gtrs. 3 & 4

Gtrs. 1 & 2

P.M.

(Gtr. 1, cont. in slashes)

Bridge

Gtr. 4 tacet

B A B A5 E

open

P.M.

you lose it. You grab ev - 'ry mo - ment you can or it's gone ...

Gtr. 3

Gtr. 2

B B5 B A5

P.M. -- 4

When you can feel, you real - ly know that you're a - live.

B5 A5 B5 D.S. al Coda

(cont. in notation)

Show that you're a - live for one night and...

⊕ Coda

Outro-Guitar Solo

Chords: Bsus4, B, Bsus4, B, E

Lyrics: like, be like no oth - er night.

Gtr. 4

Gtr. 3

Gtrs. 1 & 2

Rhy. Fig. 3A

Rhy. Fig. 3

Gtrs. 1 & 2: w/ Rhy. Fig. 2
Gtr. 3: w/ Rhy. Fig. 2A

Chords: F#m, A, E, E/G#, A, E

End Rhy. Fig. 3A

End Rhy. Fig. 3

let ring

Gtrs. 1 & 2: w/ Rhy. Fig. 3
Gtr. 3: w/ Rhy. Fig. 3A

A5 B5 E A5 B5 E

Gtr. 4

let ring ----- 4

Begin fade

Gtrs. 1 & 2: w/ Rhy. Fig. 2
Gtr. 3: w/ Rhy. Fig. 2A

F#m A E E/G# A E

loco

A5 B5 E A5 B5

let ring ----- 4

Gtrs. 1 & 2: w/ Rhy. Fig. 3
Gtr. 3: w/ Rhy. Fig. 3A

E F#m A E

hold bend

Fade out

Gtrs. 1 & 2: w/ Rhy. Fig. 2 (till fade)
Gtr. 3: w/ Rhy. Fig. 2A (till fade)

E/G# A E A5 B5

grad. bend

from *Rockin' Into the Night*
Rockin' Into the Night

Words and Music by Frank Sullivan, Robert Smith and Jim Peterik

Intro
 Moderately ♩ = 129 (♩ = ♩)

G5 N.C. B♭5 C5 N.C.

(Drums)

Ooh, _____ rock - in' _____

*Gtrs. 1 (dist.) & 2 (slight dist.)

f

TAB

*Composite arrangement

3 0 1 2

G5 N.C. B♭5 C5 N.C.

Oh, _____ yeah _____

3 0 1 2

G5 B♭5 C5 N.C.

Riff A

mf

P.M. ----- P.M. ----- P.M. -----

5 5 5 5 5 5 3 5 5 5 5 5 5 5 3 5 5 5 5 5 5 5 3 5 5 5 5 5 5 5 3 5

End Riff A

Gtr. 1

3 0 1 2

Gtr. 2 Rhy. Fig. 1

End Rhy. Fig. 1

3 0 1 2

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A5 Bb5 C5 Bb5 F5 C5 Bb5

P.M. ----- P.M. -----

1/4

Verse

Gtr. 3 tacet
2nd time, Gtr. 2: w/ Rhy. Fill 1
G5

2nd time, Gtr. 1: w/ Rhy. Fill 2

D5 E5 C5

1. Cruis - in' down the mo-tor-way, got my girl by my side.
2. Out on the back streets, tak - in' love where I can.

Gtr. 1 Rhy. Fig. 2

string noise

P.M. -----

Gtr. 2 Rhy. Fig. 2A

Rhy. Fill 1
Gtr. 2

Rhy. Fill 2
Gtr. 1

P.M. -----

G5 D5 Dsus4 D Em E5 B5

We're both a lit - tle anx - ious, —
 I found a sweet ma - don - na, —

oo, — we got love on our mind. —
 oo, — with a bi - ble in her hand. — She's

End Rhy. Fig. 2

P.M. P.M.

End Rhy. Fig. 2A

Pre-Chorus

2nd time, Gtrs. 3 & 4 tacet.

C5 E5 Em7 D5 G5 F5

1. 3. Wait - in', an - tic - i - pat - ing, — for the fire - works in the night. — Well, I swear —
 2. wait - in', an - tic - i - pat - in', — well, for some - one to save her soul. — Well, I ain't —

steady
gliss.

To Coda

C5 E5 Em7 F5 Bb5 F5 C5 Bb5

no we were do - in' eight - y when we saw those mo - tel lights. And we were
new mes - si - ah, but I'm close e - nough for rock 'n' roll.

P.M.

Chorus

G5 N.C. Bb5 C5 N.C.

rock - in' in - to the night, rock - in' in - to the night, oo, oo, rock - in'.

Guitar Solo

Gtrs. 1 & 2: w/ Rhy. Figs. 2 & 2A

G5 D5 E5 C5

Gr. 3

D.S. al Coda

G5 D5 Dsus4 D E5 Esus2 Em Bm B5 F#5 B5

Gtrs. 1 & 2: w/ Rhy. Figs. 3 & 3A

Gr. 3

let ring -- 4

Gr. 4 (dist.)

mf

let ring -- 4

Coda

Interlude

G5

N.C.

rock - in' - rock - in' in - to the night, oo, yeah.

Gtrs. 1 & 2

Rhy. Fill 3
Gr. 1

Rhy. Fill 3A
Gr. 2

NC. G5 NC. G5 Bb5 Gtr. 2: w/ Rhy. Fill 4 C5 Gtr. 2: w/ Fill 1 NC. Bb5 NC.

Rock - in' - rock - in' in - to the night. 1. Ooh, ooh, rock - in'. 2. Yeah, yeah, yeah, yeah. - Rock

Gtr. 1 Rhy. Fill 5 End Rhy. Fill 5

1. Gtr. 2: w/ Rhy. Fig. 1 G5 Bb5 C5 NC.

Rock - in' - rock - in' in - to the night. Gon - na rock it a - way.

2. Gtr. 3: w/ Riff A G5 Bb5 C5 NC.

on.

Rhy. Fig. 3 Gtr. 1 & 2

Rhy. Fill 4 Gtr. 2

Fill 1 Gtr. 2

Gtr. 3: w/ Riff B
G5

Bb5 C5 Bb5 F5 C5 Bb5

End Rhy. Fig. 3

Outro-Chorus

Gtrs. 1 & 2: w/ Rhy. Fig. 3 (1st 7 meas.)
Gtr. 3: w/ Riff A (1st 3 meas.)

Gtr. 3: w/ Fill 2

G5

Bb5 C5 N.C.

Rock - in' in - to the night, rock - in' in - to the night, oo, rock - in'.

Gtr. 3: w/ Riff B (1st 3 meas.)

Gtr. 1: w/ Rhy. Fill 5
Gtrs. 2 & 3: w/ Fill 1

G5

Bb5 C5 N.C. Bb5 N.C.

Rock - in' in - to the night, rock - in' in - to the night, ooh, ooh, rock - in' me right.

Begin fade

Gtrs. 1 & 2: w/ Rhy. Fig. 3 (till fade)
Gtr. 3: w/ Riff A

G5

Bb5 C5

Rock - in' in - to the night, rock - in' in - to the night. Hey, hey, let's

N.C.

Gtr. 3: w/ Riff B
G5

Bb5 C5

rock it a - way to - night. Rock - in' in - to the night, rock - in' in - to the night, hey,

Fade out

Bb5 F5 C5 Bb5

Gtr. 3: w/ Riff A (1st 2 meas.)
G5

Bb5

yeah. Rock - in' in - to the night, rock - in' in...

FIG 2
Gtr. 3

P.M. ----- 1/4

5 5 5 5 5 5 5 5 5 5

from *Rock & Roll Strategy*

Second Chance

Words and Music by Jeff Carlisi, Cal Curtis and Max Carl

Intro
Moderately fast $\text{♩} = 117$

** B \flat F Cm Gm

Gtr. 2 (dist.)

*** w/ reverb *mf*

***Vol. swells

Riff A

*Gtr. 1 (clean)

mp
w/ slap-back delay & slight chorus
P.M.

End Riff A

TAB

3 3 5 3 3 5 3 3 5 3 5 5 5 3 5 5 3 5 3

*Two gtrs. arr. for one.
**Chord symbols reflect overall harmony.

Gtr. 1: w/ Riff A

Gtr. 2 B \flat F Cm Gm

TAB

(10) (10) 6 7 8 5 5 4 3 3 5 5 3 3

Verse

Gtr. 1: w/ Riff A (2 times) B \flat F Cm Gm

Gtr. 2 tacet

I. Since you've been gone, I feel my life slip-ping a-way.

TAB

(3) (3)

B \flat F Cm Gm

I look to the sky and ev-'ry-thing is turn-in' gray.

B \flat F Gm A \flat

All I made was one mis-take. How much more will I have to make?

Riff B End Riff B

Ger. 1

P.M.

3 3 3 5 3 5 3 3 5 5 5 5 3 5 6 6 4 3 3 3

E \flat B \flat /F E \flat /G F/A

Why can't you think it o-ver? Why can't you for-get a-bout the past?

P.M.

1 3 1 1 3 4 3 3 3 3 3 5 3 5 4 4 3 3 7 5 7 7 5 6

Chorus

B \flat F Cm E \flat

When love makes this sound, babe, the heart needs a sec-ond chance.

Riff C

Ger. 1

P.M.

3 3 3 6 3 3 6 3 5 3 3 5 6 5 3 5 5 5 3 5 5 3 5 4 3 3 5

Ger. 2

P.M.

5 3 5

B \flat F Cm F

Don't put me down, babe. _ Can't you see I love _ you?

P.M.

B \flat F Cm Gm

Since you've been gone I've _ been in a trance. _ This heart _ needs a sec - ond chance. _

End Riff C

P.M.

Interlude

Gtr. 1: w/ Riff A

Don't say it's o-ver, I just can't say good-bye.

Gtr. 2

Verse

Gtr. 1: w/ Riff A (2 times)

2. So this is love,

stand-ing in the pour-ing rain. I fooled on you,

but she nev-er meant a thing. And I know I ain't got the right

to ask you to sym - pa - thize. — But why can't — you think it o - ver?

3.1 4 3 3 3 6 5 6

Pitch: D
*Harmonic located approx. one-tenth the distance between the 3rd & 4th frets.

5 3 5 5 3 5 6 3 6 4 3 3 1 3 4 4 1 3 4 3 3 3 3 3 3

Chorus

Gr. 1: w/ Riff C

Why can't — you for - get a - bout — the past? — When love makes this sound, babe, —

6 6 5 6 4

3 5 3 5 5 3 4 7 5 7 6 5 6 8

Cm Eb Bb

a heart — needs a sec — ond chance. — Don't put me

Gr. 2

F Cm F

down, babe. — Can't you see — I love — you?

Bb F Cm

Since you've been gone I've — been in a trance. — This heart — needs a sec —

Gr. 2 tacet

Gr. 1

P.M. —

Gm Cm Eb

— ond chance. — Don't say it's o - ver, I just can't say — good - bye. —

P.M. —

Bridge

F B \flat

I nev-er loved _ her, I nev-er need-ed her.

Clarinet 2

Clarinet 1

P.M.

Clarinet 3 (dist.)

p w/ reverb

Gm Eb B \flat /D Cm B \flat Cm Gm/B \flat

She was will-ing and that's all there is _ to say. _ Don't for-sake me, please don't leave me now, _

Clarinet 1

Clarinet 2

Clarinet 3

P.M.

Guitar Solo

Gtr. 3 tacet

F Bb F

A heart... needs a sec - ond chance...

Cm Eb Bb F

Gtr. 2

grad. release

Gtr. 1

P.M.

Chorus

Cm Eb Bb F

Yeah. _____ You've been gone and I've been in a trance, _

fla *laco*

P.M. - 4 P.H. 1

P.M.

5 3 5 5 5 3 5 | 5 3 5 4 3 3 5 | 3 3 3 3 3 6 | 3 5 3 3 5 6

Cm Gm Cm Gtr. 2 tacet Eb

This heart _ needs a sec ond chance. _ Don't say it's o - ver, I just can't say _ good-bye. _

16 - 15 - 13 13

P.M.

5 3 5 5 5 3 5 | 5 3 5 5 5 3 5 | 5 3 5 4 3 3 5 | 5 3 5 4 3 5 3

Bridge

Eb Bb/F Eb/G

Please for - give _ me and for - get _ it. I was wrong _ and

let ring *let ring* *let ring*

3 4 | 3 3 3 | 5 3 4

F/A E♭ B♭/F

I ad - mit it. Why can't we talk it o - ver?

Gtr 2

Gtr 1

let ring - - - - - let ring - - - - - let ring - - - - -

E♭/G F/A F

Why can't we for - get a - bout, for - get a - bout the past? - - -

Gtr 1

let ring - - - - - let ring - - - - - P.M. - - -

Chorus

B \flat F Cm E \flat

(A heart _ needs a sec - ond chance. _ When love makes this sound, babe. _

P.M.

Gtr. 1: w/ Riff C (1st 4 meas.; 2 times)

B \flat F Cm E \flat

A heart _ needs a sec - ond chance.) _ Don't _ put me down, _ babe. _

Gtr. 2

B \flat F Cm Gm

_ You've been gone, I've been in a trance. _ This heart _ needs a sec - ond chance. _

Cm Eb Bb F#

Don't say it's o-ver. I just can't say good-bye.

Cor. 2

(8) 6 15 (15) 15 14 15 16

Cor. 1

P.M.

5 3 5 4 3 3 5 5 3 4 3 5 3 3 3 6 3 3 6 3 3 6 4 3 2 3 2

B F# C#m E

*Voc. Fig. 1 End Voc. Fig. 1

(A heart needs a second chance.) When love makes this sound, habe.

17 (17) 14

P.M.

4 4 4 7 4 4 7 4 6 4 4 6 7 6 4 6 6 6 4 6 6 4 6 5 4 6 4

*Refers to downstemmed voc. only.

Bigd. Voc.: w/ Voc. Fig. 1 (till fade)

B F# C#m E

Riff D

End Riff D

P.M.

B F# C#m E

When love makes this sound, babe.

Riff D

End Riff D

P.M.

Gtr. 1: w/ Riff D

B F# C#m E

Gtr. 2

Riff

B F# C#m E

Yeah, _____ mm. _____

Gr. 2

Riff E

End Riff E

P.M. _____

4 4 4 6 4 4 6 4 4 4 6 6 4 6 6 4 6 6 4 6 6 4 6 5 4 6 4

Begin fade

B F# C#m E

loco

P.M. - 4 P.M. - 4 P.M. - 4

6 4 4 4 6 4 4 4 X X 4 4 6 4

P.M. _____

4 4 4 6 4 4 6 4 4 4 6 6 4 6 6 4 6 5 4 4 6

Gr. 1 w/ Riff E

B F# C#m E

grad. release

P.M. - 4

(4) 19 (19) 16 18 16 16

from *Strength in Numbers*

Somebody Like You

Words and Music by Jeff Carlisi, Don Barnes, Larry Steele, Jim Vallance and Don Van Zant

Intro
Moderate Rock ♩ = 132

G5

Gtr. 3 (dist.)

N.C. D/F#

Rhy. Fig. 1

*Gtrs. 1 & 2 (dist.)

End Rhy. Fig. 1

*Composite arrangement

Gtrs. 1 & 2: w/ Rhy. Fig. 1 (2 times)

**Chord symbols reflect combined harmony.

C D Em7

I would wait for you for ev-er. But how am I gon-na win
 If on-ly you'd feel like I do. I must have had it wrong.

End Riff A

End Rhy. Fig. 4

P.M. P.M. P.M. P.M. let ring

1. D/F# Csus2 D/F# 2. D/F#

if you nev-er lose. I should have known.

let ring

Gtrs. 2 & 4: w/ Rhy. Figs. 5 & 5A

To Coda

G5 G/B C5 D G5 G/B C5 D

Some - bod - y like you could keep me in the dark.

Rhy. Fig. 7

End Rhy. Fig. 7

let ring - 4 P.M.

3 3 3 2 0 3 0 2 4 5 7 7 9

Gtrs. 2 & 4: w/ Rhy. Figs. 6 & 6A

Em C5 D

Some - bod - y like you could break my heart. Yeah, yeah.

let ring

9 (9) 5 0 2 3 0 2 3 0 2 3 0 3

Interlude

Gtrs. 1 & 2: w/ Rhy. Fig. 1
Gtr. 3: w/ Rhy. Fig. 2

D/G G5 G C5/G D/G G5 G C5/G

Verse

Gtrs. 1 & 2: w/ Rhy. Fig. 3

D5/G G5

3. I knew that I was fall - ing.

Csus2 G5

I could hear your heart beat call - ing. I was hop - ing you'd be mine.

_____ be - fore the night was through. _____ Dar - ling.

Csus2 D Dsus4

Pre-Chorus

Gtrs. 1 & 2: w/ Rhy. Fig. 4 (1 1/2 times)
Gtr. 4: w/ Riff A (1 1/2 times)

Em7 D/F# C

I could keep on in love with you if there's a chance to

D Em7 D/F#

some - how break through. I must have had it wrong. I should have known.

Chorus

Gtr. 1: w/ Rhy. Fig. 7
Gtrs. 2 & 4: w/ Rhy. Figs. 5 & 5A

G5 G/B C5 D G5 G/B C5 D

Some - bod - y like you could break my heart.

Em C5 D5 Em C5 D5

Some - bod - y like you, ba - by. Some - bod - y like you, I'm tell - ing you.

Rhy. Fig. 8 End Rhy. Fig. 8

Gtr. 1

Rhy. Fig. 8A End Rhy. Fig. 8A

Gtr. 2

let ring P.M. P.M. let ring P.M. P.M.

C

Gr. 5 (dist.)

Gr. 5 (dist.)

Gr. 4

Gr. 1 & 2

P.M. -----

P.M. -----

P.M.

P.M. -----

P.M. -----

Bridge

D

Em

G5

C5

Guess I knew right from the start that you were a pre-ten-der.

Gr. 3

mf

Rhy. Fig. 9A

End Rhy. Fig. 9A

Rhy. Fig. 9

let ring ---

let ring ---

P.M. ---

P.M.

C5 D5 Em C5 D5

you, I'm tell - ing you. Some - bod - y like you could break my

Gr. 3

Gr. 1

Gr. 2

P.M. --- let ring --- P.M. P.M.

Outro

Gtrs. 1 & 2: w/ Rhy. Fig. 1
Gr. 3: w/ Rhy. Fig. 2

D/G G5 G C5/G D/G G5 G C5/G D5/G

heart. _____

Gr. 3

let ring ----- 4

G5 G C5/G Gadd9

Gtrs. 1 & 2

P.M. ---

from *Bone Against Steel*

The Sound of Your Voice

Words and Music by Jim Peterik, Jeff Carlisi, Danny Chauncey and Max Carl



Intro

Moderately fast ♩ = 136

E5/B

Rhy. Fig. 1

Esus4/B

E5/B

Bsus4

Gtr. 1 (slight dist.)

f
w/ chorus

E/G#

Esus4/A

Bsus4

End Rhy. Fig. 1

Gtr. 2 (slight dist.)

f
let ring

B5

1. Knock

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Pre-Chorus
 C#m7
 Rhy. Fig. 2

Gr. 1

time, take all your pre-cious time. It's all

Gr. 2

P.M. -4 P.M. P.M. P.M. -4 P.M. -4 P.M. P.M. -4 P.M. P.M. P.M. -4

Bsus4

C#m7

(cont. in notation)

that you say, just how you say it. Ser-i-ous game when you start to play it.

Chorus

B7sus4 B7 E/G# Asus2 E5

You nev-er fail to a-maze me. It's your voice I hear driv-in' me wild, whis-

Gr. 1

End Rhy. Fig. 2 Rhy. Fig. 3

let ring - - - - - let ring - - - - - let ring -

Gr. 2

Riff A

let ring - - - - - let ring - - - - - let ring -

B5 Asus2 B5

I think I'd be o - kay, 'cause all I need - ed to hear was the sound of your

P.M. P.M. P.M. P.M. - 4 P.M.

P.M. - 4 P.M. P.M. P.M. - 4 P.M.

To Coda

E5 E F# D E5 E F# D

voice. The sound of your voice.

P.M. - 4 P.M. - 4 P.M. - 4 P.M. - 4 P.M.

P.M. - 4 P.M. - 4 P.M.

Verse

B5

E5

2. Curl your words up in to the air, run your po - e - try

P.M. --- P.M. --- P.M. --- P.M. --- P.M. --- P.M. ---

sim.

A5

B5

through my hair. Call me that name you call me when there's no one a -

P.M. --- P.M. --- P.M. --- P.M. --- P.M. ---

Coda

Bridge C#5

voice. _____

Bye. _____

P.M. - - -

P.M. - - -

P.M. - - -

P.M.

P.M.

P.M.

A

Ba - by, bye - bye.

I can tell you that I _____

F#5

P.M. - - -

P.M.

P.M. - - -

P.M.

P.M. - - -

P.M.

C#5

miss the sound of your _____ voice, _____ oh, yeah. —

Gr. 3 (dist.)

mf

Gr. 1

P.M. -- 4

Gr. 2

P.M. P.M. -- 4 P.M. P.M. P.M. P.M. -- 4 P.M.

A

Bye. _____ Ba - by, bye - bye. _____

B5 E/G#

Does - n't mat - ter where I go. It's your voice -

1/4

P.M. -----

let ring -

let ring -

Guitar Solo

Gtr. 1: w/ Rhy. Fig. 3
Gtr. 2: w/ Riff A

Asus2 E5 B5/F#

1 hear.

Gtr. 3

1/2

E/G# Asus2 B5

Ch. 1

C#m7 Asus2

let ring

P.M.

Ch. 2

let ring

Ch. 3

F#m7 B5

Ch. 4 (Solo)

mf 1/2

Ch. 5

P.M.

C#5 Asus2 B5 E/G#

— make a pret-ty good case, — You nev-er fail — to a - maze, — It's your voice —

P.M. - - P.M. P.M. - - P.M. let ring - - - - - let ring -

P.M. - - P.M. - - P.M. P.M. - - P.M. - - let ring -

Gtr. 1: w/ Rhy. Fig. 3 (1st 4 meas., 4 times)
Gtr. 2: w/ Riff A (1st 4 meas., 4 times)

Asus2 E5 B5/F# E/G#

— I hear — driv - in' me wild, whis - per - ing — in my — ear. It's your voice —

Asus2 E5 B5/F# E/G#

— I hear — dan - ger - ous child, say - in' what I wan - na hear. — It's your voice —

Gtr. 3

11

Asus2 E5 B5/F#

I hear driv - in' me wild, whis - per - ing in my

7 7 4 6 7 7 9 6 9 9 6 9 6

E/G# Asus2 E5

ear. It's your voice I hear dan - ger - ous child, say -

9 (9) 4/6 6 7 6 7 7 9 11 9

Outro-Guitar Solo

Gtr. 1: w/ Rhy. Fig. 3 (1st 4 meas., till fade)
Gtr. 2: w/ Riff A (1st 4 meas., till fade)

B5/F# E/G# Asus2

in' what I wan - na hear. It's your voice.

(9) 11 12 12 11 9 9 9 12 (12) 9 9 (9) 13 13 12 1/2

E5 B5/F# E/G#

It's your voice.

(13) (13) 11 9 11 9 11 11 10 12 11 (11) 9 11 11 (11) X

Asus2 E5 *Begin fade* B5/F#

First system of guitar tablature. The top staff shows a chord progression starting with Asus2, followed by E5, and ending with B5/F#. The middle staff contains a melodic line with various ornaments and slurs. The bottom staff shows the corresponding fret numbers for the guitar.

E/G# Asus2 E5

It's your voice.

Second system of guitar tablature. The top staff shows a chord progression starting with E/G#, followed by Asus2, and ending with E5. The middle staff contains a melodic line with various ornaments and slurs. The bottom staff shows the corresponding fret numbers for the guitar.

B5/F# E/G# Asus2

It's your voice.

Third system of guitar tablature. The top staff shows a chord progression starting with B5/F#, followed by E/G#, and ending with Asus2. The middle staff contains a melodic line with various ornaments and slurs. The bottom staff shows the corresponding fret numbers for the guitar.

E5 B5/F# *Fade out* E/G#

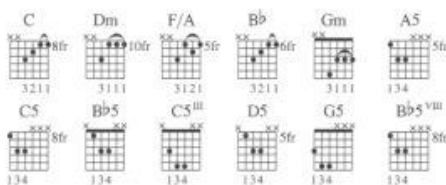
It's your voice.

Fourth system of guitar tablature. The top staff shows a chord progression starting with E5, followed by B5/F#, and ending with E/G#. The middle staff contains a melodic line with various ornaments and slurs. The bottom staff shows the corresponding fret numbers for the guitar.

from *Rockin' Into the Night*

Stone Cold Believer

Words and Music by Jeff Carlisi, Don Barnes, Lawrence Junstrom and Don Van Zant



Intro

Moderately slow ♩ = 91

Chords: C, Dm, F/A, Bb, Gm

Rhy. Fig. 1

Gtr. 2 (slight dist.) *mf*

Gtr. 1 (dist.) *f*

TAB

Chords: Dm, F/A, Bb, A5, C5, Dm, F/A

Gtr. 3 (dist.) *f*

P.M. - 1

1/2

Pitch: C

Gtr. 1

hop - in' that's where you at. Like, I lay it on the line, think that's

let ring - - - - - let ring - - - - - let ring - - - - -

2 3 5 5 5 7 7 5 7 7 5 7

Gr. 3 tacet

Gsus4 G C5 Bb A C5

how it should be. — If you gon - na make it, man, you got to a - gree. — I'm a

Gr. 2

Gr. 1

let ring — — — — — let ring — — — — — let ring — — — — —

Chorus

Gtr. 2: w/ Rhy. Fig. 1

Dm F B \flat Gm Dm F

stone cold be-liev - er, yes, I am. I be-lieve you can do it if you

Gtr. 1

B \flat A5 C5 Dm F

say that you can. I'm a stone cold be-liev - er, not a

Gtr. 3

Gtr. 1

B \flat Gm Dm B \flat 5 C5 D5

smooth talk - in' man. — Be-lieve I got things well in hand. — Hey.

Verse

D5 C Csus4 G5 C5 A5

2. You wan - na climb that lad - der, you wan - na make it to the top? _ Takes on - ly one _ thing: got to

Gr. 3

10 10 12 (10) 10 10 12 (12)

Gr. 2

7 7 5 7 7 5 7 3 3 5 3 3 4 0

Gr. 1

7 7 5 7 7 5 7 3 3 5 2 3 2 3 5 3 3 4 0

let ring - - - - - let ring -

C5 D5

give it all _ you got. _ Knew a man who could - n't lose 'cause he

let ring - - - - - let ring -

7 5 5 5 7 (7)

3 5 3 5 7 7 5 7 7 5 7

2 3 5 3 5 7 7 5 7 5 7 7

B \flat A5 C5 Dm F B \flat Gm

say that you can. I'm a stone cold be-liev - er, not a smooth talk-in' man. _

P.H.

P.H.

Pitch: B

Dm B \flat 5 C5 D5

Be - lieve I got things well in hand. _ Yeah!

End Rhy. Fig. 2

Gtrs. 1 & 2

(Gtr. 1, cont. in slashes)

Guitar Solo

Gtr. 1 7 ^{G5} 7 ^{C5^{III}} 7 ^{D5} 7 7 7 7 7 7 7 7

Gtr. 3

Gtr. 4 (dist.)

Gtr. 2

Gtr. 1 7 ^{G5} 7 ^{C5^{III}} 7 7 7 7 7 7 7 7

Gtr. 3

Gtr. 4 (dist.)

Gtr. 2

Gtr. 4 tacet

(cont. in notation)

F G Dm C Dm C

Cap

Oct. 3

Oct. 2

Oct. 1

F G5 A5 NC. A7#9

loco

Interlude

Gtrs. 1 & 2 tacet Gtr. 3 tacet

*Dm7 G7 Dm7 G7

Gtr. 3 Gtr. 1

*Chord symbols reflect overall harmony, next 7 meas.

Dm7 G7 Dm7 G5 A5

Gtr. 1 Gtr. 3

I'm a

(cont. in slashes)

Chorus

Gtr. 1: w/ Rhy. Fig. 2
Gtr. 2: w/ Rhy. Fig. 1 (1st 7 meas.)

Dm F Bb Gm Dm F

stone — cold be-liev - er, yes, I am. I be-lieve you can do it if you

P.M.

Bb A5 C5 Dm F

say that you can. I'm a stone cold be - liev - er, not a

Bb Gm Dm Bb5 C5

smooth talk - in' man. Be - lieve I got things well in hand. —

15 15 15 13 10 12 10 12 12 2

Dm F/A Bb Gm

Gtr. 2 Stone cold be - lieve - er, yes, I am. —

Gtr. 3 *fluo* *loco*

15 15 15 13 10 12 10 12 12 2

Gtr. 1

7 6 5 4 3 2 1

Dm F/A Bb A5 C5

I be - lieve you can do it if you say that you can. I'm a

12 10 12 10 12 12 10 12 12 2

Dm F/A Bb Gm
 stone cold be - liev - er, not a smooth talk - in' man.

The first system of the musical score consists of a vocal line and a guitar line. The vocal line is in treble clef with a key signature of one flat (Bb). It contains the lyrics "stone cold be - liev - er, not a smooth talk - in' man." The guitar line is in treble clef and contains several measures of music with various fret numbers (12, 13, 10, 11, 12, 10, 12, 12, (12)) and some notes marked with 'x'.

Dm Bb5^{viii} C5
 I be - lieve — I got things well in hand. —

Outro-Guitar Solo

Dm Rhy. Fig. 3A F/A
 P.M. P.M. P.M. P.M.

Rhy. Fig. 3

The second system of the musical score continues the vocal line and guitar line. The vocal line contains the lyrics "I be - lieve — I got things well in hand. —". The guitar line includes a section labeled "Outro-Guitar Solo" with a key signature change to Dm and a rhythm figure labeled "Rhy. Fig. 3A". This section is marked with "P.M." (Palm Mute) and contains fret numbers (10, 10, X, 12, 10, 10, X, 12, 10, X, 12, 10, X, 12). The system concludes with a section labeled "Rhy. Fig. 3" and a guitar line with fret numbers (13, 10, 12, 12, (12), 10, 12, 12, 10, 12).

B \flat Gm Dm F/A

semi-harm. 1/4

10 12 (12) 12 10 11 12 10 11 12 10 11 12 10 10 10 12 10 10 10 12 11 10 8

3 5 7 9

B \flat A5 C5 Dm F/A

End Rhy. Fig. 3A

semi-harm.

End Rhy. Fig. 3

10 10 8 10 8 10 X 10 8 10 8 8 9 10 8 9 10 8 10 (10) 8 10 8 10

3 12 2 5 7 9 10

B \flat Gm Dm F/A

15ma loco P.H.

12 10 12 12 10 12 12 10 12 11 12 10 12 11 12 10 12 12 12 12 12 (12) 10 12 10 12

3 5 7 9 10

Gtrs. 1 & 2: w/ Rhy. Figs. 3 & 3A (till fade)

B \flat A5 C5 Dm F

B \flat Gm Dm F B \flat A5 C5

Gr. 3 *15ma* *loco* P.H.

Dm F B \flat Gm

15ma *loco* P.H.

Pitch: G

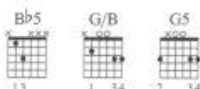
Dm F B \flat A5 C5

loco *Begin fade*

from the Motion Picture Sountrack *Teachers*

Teacher Teacher

Words and Music by Bryan Adams and Jim Vallance



Intro
Moderately fast Rock ♩ = 156

Verse

F6sus2 G5 F5 *Play 4 times*

Riff A
*Gtrs. 1 & 2 (dist.)

mf *let ring* *let ring*

End Riff A

TAB

*Composite arrangement

C5 G5 Am

thought I'd fi - n'ly learned my les - son well, —
real world? Will I pass the test? —

Gr. 1

let ring

Gr. 2

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F5 C5 G5

there was more to this than meets the eye. —
 You know it's a jun - gle out there. —

let ring -----

let ring -----

let ring -----

F5 C5 G5 Am

And — for all the things you taught me, on - ly time — will tell —
 Ain't noth - ing gon - na stop me, I won't be sec - ond best. — But the

let ring -----

F5 C5 G5

if I'll be a - ble to sur - vive, —
 joke's on those who be - lieve — the sys - tem's fair. —

Oh, yeah.
 Oh, yeah.

let ring — — — — —

let ring — — — — —

let ring — — — — —

Chorus

C5 F5 Bb5 G5 C F5 Bb5 G5

Teach - er, teach - er, can you teach — me? Can you tell — me all I need — to know? —
 Teach - er, teach - er, can you teach — me? Can you tell — me if I'm right — or wrong? —

Rhy. Fig. 1

End Rhy. Fig. 1

let ring — — — — —

Rhy. Fig. 1A

End Rhy. Fig. 1A

let ring — — — — —

1st time, Gtrs. 1 & 2: w/ Rhy. Figs. 1 & 1A (1st 3 meas.)
 2nd time, Gtrs. 1 & 2: w/ Rhy. Figs. 1 & 1A

C5 F5 Bb5 G5 C F5

Teach - er, teach - er, can you reach me, or will I fall when you
 Teach - er, teach - er, can you reach me? I wan - na know what's

1. Bb G5

let me go? Oh, no.

Rhy. Fig. 2 End Rhy. Fig. 2

Gtr. 1

Rhy. Fig. 2A End Rhy. Fig. 2A

Gtr. 2

2. Bb5 G5 C5 F5 Bb5 G5

Guitar Solo
 Gtrs. 1 & 2: w/ Rhy. Figs. 1 & 1A (1 3/4 times)

go - ing on. Oh, yeah!

Gtr. 3 (dist.)

C F5 Bb5 G5 C5 F5

Gtrs. 1 & 2: w/ Rhy. Figs. 2 & 2A

Bb5 G5 C F5 Bb

loco

Bridge

Half-time feel

Gtr. 3 tacet

**Am

G5 F C/E

So the years go on and on but noth-ing's lost or won,

Gtr. 4 (clean)

mp

let ring throughout

Rhy. Fig. 3

*Gtrs. 1 & 2

*Composite arrangement

**Chord symbols reflect overall harmony.

Dm C Bb

and what you learned is soon for - got - ten.

End Rhy. Fig. 3

Gtrs. 1 & 2: w/ Rhy. Fig. 3

Am

They take the best years of your life, _____ try to

Gtr. 4

2 1 0 1 2 1 0 1 3 2 1

G5 F

C/E Dm C

tell you wrong from right but you walk a way with noth -

2 3 1 1 0 2 1 3 2 0 1 3

End half-time feel

Bb5 G/B G G5

Gtr. 1 & 2

ing. Oh. _____

3 3 3 1 3 3 3 3 4 3 1 3 4 1 3

(cont. in notation)

Chorus

Gtr. 4: tacet

C5 N.C. C5 F5 Bb5 G5

Teach - er, teach - er, can you teach me? Can you tell me all I need to know? _____

Gtr. 1 & 2

15

C5 F5 Bb5 G5 C F5 Bb5 G5

Teach - er, teach - er, can you reach - me or will I fall when you let me go? _____

Gtr. 1

Gtr. 2

Gtrs. 1 & 2: w/ Rhy. Figs. 1 & 1A (1 3/4 times)

C5 F5 Bb5 G5 C F5

Teach - er, teach - er, can you teach - me? Can you tell - me if I'm

Bb5 G5 C5 F5 Bb5 G5 C F5

right - or wrong? - Teach - er, teach - er, can you reach - me? I wan - na know what's

Outro

Gtr. 4: w/ Riff A (till fade)
F6sus2

Bb5

Gtr. 1

go - ing on. On. _____

Gtr. 2

let ring - - - - -

Rhy. Fig. 4
Gtrs. 1 & 2

G5 F6sus2 G5

Teach - er, teach - er, can you teach me?

End Rhy. Fig. 4

Gtr. 1 & 2: w/ Rhy. Fig. 4 (till fade)

F6sus2 G5 F6sus2 G5

Teach - er, teach - er, can you reach me?

F6sus2 G5 F6sus2 G5

Teach - er, teach - er, can you teach me?

Riff B
(or 5 (elec.))

mf
let ring throughout

End Riff B

Gtr. 5: w/ Riff B (till fade)

F6sus2 G5 F6sus2 G5

Teach - er, teach - er, Oh, _____ yeah!

Begin fade

F6sus2 G5 F6sus2 G5

Teach - er, teach - er.

Fade out

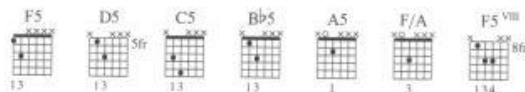
F6sus2 G5 F6sus2

Teach - er, teach - er.

from *Wild-Eyed Southern Boys*

Wild Eyed Southern Boys

Words and Music by Jim Peterik



Intro

Moderately fast Shuffle $\text{♩} = 142$ ($\text{♩} = \text{♩} \text{ ♩}$)

N.C. ^{*}F5 B^bsus4/F

B^b/F F

B^bsus4/F

B^b/F

F

Gtr. 1 (slight dist.)

Rhy. Fig. 1

End Rhy. Fig. 1

*Chord symbols reflect overall harmony.

Gtr. 1: w/ Rhy. Fig. 2 (1 3/4 times)

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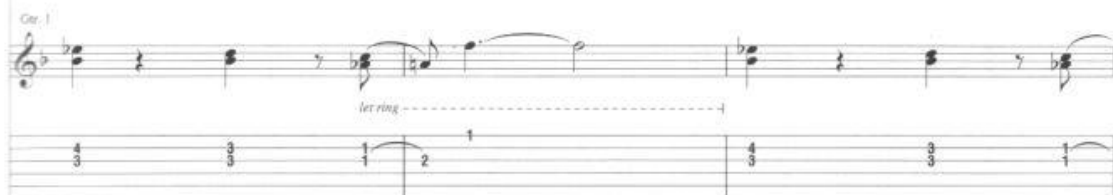
Verse

Gtrs. 2 & 3 tacet

Bb sus4/F

Bb/F

F



D5 C5 Bb5

End Rhy. Fig. 4A
(cont. in notation)

- 'lence, still they nev - er seem to look a - way 'Cause they love those

End Rhy. Fig. 4

let ring - - - 4

Chorus

N.C. Ab/Bb Bb Eb/Bb Ab/Bb Eb/Bb Bb

wild - eyed south - ern boys, - wild - eyed boys. -

End Rhy. Fig. 5

Gtr. 1 Rhy. Fig. 5

End Rhy. Fig. 5

Gtr. 2 Rhy. Fig. 5A

End Rhy. Fig. 5A

Gtr. 1: w/ Rhy. Fig. 5 (1st 2 meas.)

Fm7 Gm7 Eb/G Ab

Wild - eyed south - ern boys. -

*Gtr. 1: w/ Rhy. Fig. 1
F5
Rhy. Fig. 6

Gtr. 2

Gtr. 3

(cont. in slashes)

*Omit tie at end of last meas.

End Rhy. Fig. 6

(cont. in notation)

2. It's a

let ring

Verse

Gtr. 1: w/ Rhy. Fig. 3
Gtr. 2: tacet

south - ern point of hon - or, you've got - ta get right in on the act. — You can

X - X - 13

hear the out - laws hol - ler, "Gon - na fight for the la - dy in black." — And she's

X - X - 13

Gtr. 1 & 2: w/ Rhy. Figs. 4 & 4A

just one in a mil - lion, but she's all I need — to - night — 'Cause she loves those

Verse

B \flat sus4/F B \flat /F F B \flat sus4/F B \flat /F F

man of wealth and pow - er is out on the dance hall floor. He's got a

Gr. 3

f

(3) 1 2 3 3 3

Rhy. Fig. 9

*Gtrs. 1 & 2

let ring - - - 4

let ring - - - 4

4 4 3 3 1 2 3 3 3 4 4 3 3 1 2 1

End Rhy. Fig. 9

*Composite arrangement

Gtrs. 1 & 2: w/ Rhy. Fig. 9

B \flat sus4/F B \flat /F F B \flat sus4/F B \flat /F F

chant - pagne El Do - ra - do parked out - side the door. And he's

Gr. 3

(3) 1 (3) 1 2 3 3 3

G
6
16

D5

C5

B \flat 5

Gr. 2

look - ing for a honk - y tonk an - gel, but he don't stand a chance in hell.

Gr. 3

1 1/4

5 (5) 3 5 3 5 (5)

Gr. 1

let ring - - - 4

5 5 5

Chorus

N.C. A \flat /B \flat B \flat E \flat /B \flat A \flat /B \flat

(cont. in notation)

'Cause he ain't no wild-eyed south-ern boy, —

Wild-eyed

pp *mf*

*Vol. swell

Gtrs. 1 & 2

wild-eyed boy. — Wild-eyed

south-ern boys.

Gtr. 3

Gtrs. 1 & 2

Rhy. Fig. 10

$E\flat/B\flat$ $B\flat$ $A\flat/B\flat$ $B\flat$
 wild-eyed boys. — Wild-eyed
 south-ern boys.
 1 1/2 1 13 11 12 11 11 11 10/12 13 13 13 13 13 13

$E\flat/B\flat$ $A\flat/B\flat$ $E\flat/B\flat$ $B\flat$
 south-ern boys. — wild-eyed boys. —
 Wild-eyed south-ern boys.
 hold bend 13 12 (13) 13 13 (13) 11 11 11 12 11 11 11 1 1/2 13 13 (13) 11 13 13 (13) 11

Gtr. 2: w/ Rhy. Fig. 5 (last meas.)

$A\flat/B\flat$ $B\flat$ $E\flat/B\flat$ $A\flat/B\flat$ $E\flat/B\flat$ $B\flat$
 Wild-eyed south-ern boys. — wild-eyed boys. —
 Wild-eyed south-ern boys.
 1 1/2 1 13 11 12 11 11 11 10/12 13 13 13 13 13 13

Fm7 Gm7 Eb/G Ab

Gtr. 3
 6 8 10 11

Gtr. 1
 7 10 11 12 8 9 10 11

Gtr. 2
 6 1 3 3 4

P.S.

Outro-Guitar Solo

Gtr. 1: w/ Rhy. Fig. 1
 Gtr. 2: w/ Rhy. Fig. 6 (till fade)

F5 Bbsus4/F Bb/F F Bbsus4/F

Gtr. 3
 16 13 10 15 15 (15) 13 15 15 (15) 13 16 15

P.H. 4

Pitch: F G

Gtr. 1: w/ Rhy. Fig. 2 (till fade)

F5^{VIII}

Gtr. 4
 15 13 15 15 13 15 13 16 16 16 (16) 13 15 13 13 16 13 16

mf

C 5 12/11 F5^{VIII}

Gtr. 3
 13 15 13 15 13 15 13 15 13 11 13 13 13 15 13 13 15 13 13 15 13 13 15 13 15

P.H. 1/4

8va loco

Begin fade

First

hold bend

F5^{vm}

P.S.

hold bend

loco

let ring

P.H.

Fade out

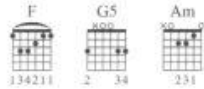
loco

P.H.

from *Special Forces*

You Keep Runnin' Away

Words and Music by Jeff Carlisi, Don Barnes and Jim Peterik



Intro

Moderate Rock $\text{♩} = 132$

A5 E5 F#5

A/C# D5

E5

Rhy. Fig. 1

End Rhy. Fig. 1

*Gtrs. 1 & 2 (slight dist.)

mf P.M. P.M. P.M. P.M. P.M. P.M. P.M.

TAB: 0 0 0 0 0 0 0 4 | 2 2 2 2 2 0 4 0 | 5 5 5 5 5 0 5 0 | 7 7 7 7 7 7 7 0

*Composite arrangement

Gtrs. 1 & 2: w/ Rhy. Fig. 1

A5 E5 F#5

A/C# D5

E5

1. 1 hear your

Gtr. 3 (slight dist.)

mf w/ chorus

2 2 2 1 2 2 2 1 2 2 2 4 6 6 4 4 2 2 4 2

Verse

Gtrs. 1 & 2: w/ Rhy. Fig. 1 (1 3/4 times)

A5 E5 F#5

A/C# D5

E5

high heels click-ing down the bou-le- vard. You got your suit-case in hand, I guess you're tak-in' it all.

2 2 2 1 2 2 2 2 2 2 2 4 6 4 4 2

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Dm A5

far too a - lone — for too man - y nights. — Oh. —

End Rhy. Fig. 2

End Rhy. Fig. 2A

let ring --- let ring --- let ring ---

Chorus

N.C. G5 F5 N.C. Am G/B N.C. C G5 Am

Some - day, some way, — some - where love — is gon - na find you. —

Rhy. Fig. 3

*Gtrs. 1, 2 & 3

End Rhy. Fig. 3

*Composite arrangement

N.C. G5 F5 N.C. Am G/B N.C. C G5 Am

Some - how, some - one is gon - na beg you to stay, _____ But you

Rhy. Fig. 4

End Rhy. Fig. 4

Gtr. 3 tacet

D5 A5 D5 A5 F F G5

keep on run - nin', you keep run - nin', you keep on run - nin', a - way. _____

Rhy. Fig. 5

End Rhy. Fig. 5

Gtr. 1 & 2

P.M. ----- let ring ----- let ring -----

Am F G5 Am F G5

You do. _____

Gtr. 3

Gtr. 4 (12 str. elec.)

mf w/ clean tone

Gtr. 1 & 2

let ring -----

Verse

Gtrs. 1 & 2: w/ Rhy. Fig. 1 (1-3/4 times)
Gtr. 4: tacit

A5 E5 F#5 A/C# D5 E5

2. I hear it whis-pered in the neigh-bor - hood, _ at one time you were the best. _ It was just un-der - stood. _

Gtr. 3

Gtrs. 1 & 2: w/ Rhy. Fills 1 & 1A

A5 E5 F#5 A/C# D5 E5

Then some-one came and took you for a fool. The word is out on the street, now love _ is _ look - ing for you. _

Pre-Chorus

Gtrs. 1 & 2: w/ Rhy. Figs. 2 & 2A

F C Dm A5

_ So o - pen up your eyes _ to the light. _ You've been far too a - lone _ for too man - y nights. _

let ring - - - let ring - - - let ring - - - let ring - - -

Chorus

Gtrs. 1 & 2: w/ Rhy. Fig. 3

G5 F5 Am G/B C G5 Am

Oh, _ some - day, _ some _ way, _ some - where love _

Gtrs. 1 & 2: w/ Rhy. Fig. 4

— is gon - na find you. — Some - how, some - where, don't look now. — I'm com -

Gtrs. 1 & 2: w/ Rhy. Fig. 5

- in' up be - hind — you. But you keep run - nin', you keep run - nin', you keep on run - nin' a - way. —

let ring ———— 4 let ring ———— 4

Yes, you do, — ba - by, —

Fig. 4

Gtrs. 1, 2 & 3

P.M.

Gtrs. 1 & 2: w/ Rhy. Fig. 6

C5 G5 A5 G5 C5 G5 A5

So o - pen up, don't be a - fraid, ba - by. Is there some - one stand -

Gtr. 3

P.M. -----

1 2 1 0 1 0 0

Dm Am G5

ing in our way? Won't you tell me why? Don't you

P.M. ----- let ring ----- let ring ----- let ring -----

1 2 1 0 1 2 0 0 2 3 1 2 0 0 3 3 3 0

Am G5 F

tell me good - bye, Whoa. whoa.

Gtr. 3

let ring -----

1 1 1 1 1 1 1 1 1 1

Gtrs. 1 & 2

let ring -----

0 1 2

Chorus

Gtrs. 1 & 2: w/ Rhy. Fig. 3 (2 times)

NC G5 F5 Am G/B C G5 Am

Some day, some way, some where love

let ring -

G5 F5 Am G/B

is gon - na find you. Some how, some one

let ring -

C G5 Am G5 F5

is gon - na beg you to stay. And, ba - by, some how,

let ring -

Gtrs. 1, 2 & 3

Gtrs. 1 & 2: w/ Rhy. Fig. 4 (last 3 meas.)

Am G/B C G5 Am

some where, don't look now, I'm com - in' up be - hind you. But

let ring -

D5 A5 D5 A5 F G5 Am

you keep run - nin', you keep run - nin', you keep on run - nin' a - way. But you

Riff A

Gr. 3

let ring - - - - - let ring - - - - - let ring - - - - -

1 1 1 3 3 0 3 0 1 2 1 2 1

Rhy. Fig. 7

Gr. 1 & 2

P.M. - - - - - let ring - - - - -

Gr. 1 & 2: w/ Rhy. Fig. 7
Gr. 3: w/ Riff A

D5 A5 D5 A5 F G5 Am

keep on run - nin', you keep run - nin', you keep on run - nin' a - way. But you

F5 C5 F5 C5 F G5

keep on run - nin', you keep run - nin', you keep on run - nin' a - way.

Gr. 3

let ring - - - - - let ring - - - - -

1 1 1 3 3 0 3

Gr. 1 & 2

P.M. - - - - - P.M. - - - - -

Am F5 C5 F5 C5

But you keep on run - nin', you keep run - nin' a - way.

let ring ----- 4

let ring ----- 4

P.M. ----- 4 P.M.

Outro

F5 F C F C

But you keep on run - nin', you keep run - nin' a - way.

Riff B

let ring ----- 4 let ring ----- 4 let ring ----- 4 let ring ----- 4

Rhy. Fig. 8



BACK TO PARADISE

BACK WHERE YOU BELONG

CAUGHT UP IN YOU

FANTASY GIRL

HOLD ON LOOSELY

IF I'D BEEN THE ONE

LIKE NO OTHER NIGHT

ROCKIN' INTO THE NIGHT

SECOND CHANCE

SOMEBODY LIKE YOU

THE SOUND OF YOUR VOICE

STONE COLD BELIEVER

TEACHER TEACHER

WILD EYED SOUTHERN BOYS

YOU KEEP RUNNIN' AWAY



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